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**GREAT STYLES  
OF  
INTERIOR ARCHITECTURE**









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See Ch. II, Pl. 2.

*From a Water Color by Henry Pennell.*



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# GREAT STYLES OF INTERIOR ARCHITECTURE

With Their Decoration  
and Furniture

BY  
ROGER GILMAN, A.M., A.I.A.

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GREAT STYLES OF INTERIOR ARCHITECTURE

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# CONTENTS

CHAPTER	PAGE
INTRODUCTION . . . . .	vii
ACKNOWLEDGMENT . . . . .	xi
I. THE MEDIÆVAL ITALIAN STYLE . . . . .	1
II. THE RENAISSANCE IN ITALY . . . . .	19
III. THE RENAISSANCE IN FRANCE . . . . .	48
IV. TUDOR AND JACOBEOAN MANOR HOUSES (1845– 1625) . . . . .	72
V. THE BAROQUE STYLE IN ITALY . . . . .	88
VI. THE STYLE OF LOUIS XIV. . . . .	106
VII. THE ENGLISH STYLE OF THE LATE STUARTS (1660– 1725) . . . . .	130
VIII. THE STYLE OF LOUIS XV (1715–1760) . . . . .	150
IX. THE GEORGIAN STYLE (1725–1780) . . . . .	162
X. THE STYLE OF LOUIS XIV AND THE EMPIRE (1760– 1820). . . . .	195
BIBLIOGRAPHY . . . . .	218
GLOSSARY . . . . .	228
INDEX TO TEXT . . . . .	239
INDEX TO ILLUSTRATIONS . . . . .	249
ILLUSTRATIONS . . . . .	265





## INTRODUCTION

THE approach to our subject is not the more usual one of its historical development. To trace fully the steps by which one style merged into another, to trace causes and influences, would be to trespass on the field of architectural history, already so well covered. But to describe the styles from the point of view of design, to enable the designer to get the feeling of the style, to bring to the layman the designer's eye and mind, seems a new and inspiring aim.

Out of the many delightful topics that present themselves on such a subject, those only have been chosen which seem to be truly the body and blood of architecture. In doing this it has seemed better to lay before the reader the conclusion at the very start, the human aims of the style and its underlying principles of design. To penetrate thus to the minds of the artists who created these styles is admittedly a dangerous enterprise, but where authorities have generally agreed it seems safe to quote them; at times perhaps a new opinion may be modestly proposed. Surely such clues to better understanding and remembrance should not be wholly rejected. But when this has once been done for a style as a whole, architecture should be described in its own terms, not in figures of speech drawn from our own sensations

## INTRODUCTION

With these clews, as if exploring chamber after chamber of an old palace, we may follow a style's larger architectural features, the forms of which these were composed, the ornament which enriched them, the furniture, the textiles on walls and floor. But for fear of too many abstractions, we shall, like eager visitors, get to our architecture early in the chapter, postponing other matters when possible to its end.

Because this is a book confining itself as far as possible to architecture and design, the approach is primarily sympathetic. More and more it seems right that styles should be judged by their peers,—and are not these their contemporaries? To their designers one may believe all styles were sincere and reasonable and beautiful, to the men in their streets even fascinating. To bring to the surface what their creators were striving for, to see them in the light of their own time, seems a finer thing than to condemn them half understood.

The relation of this book to its predecessors deserves a word of explanation. Its path lies through new fields, but parallel to the main highroad of architectural history. Since ecclesiastical architecture has always had its own forms of expression in every style and since it has been fully treated, it is not included here. Secular architecture, both public and private, is to be our theme. As a thorough treatment of plans, of architects, and of special buildings would be a mere repetition, they have been only touched upon. Because Greek and Roman interiors are so remote from our own and because information about Gothic is so meager, it has seemed best to omit all these. The styles chosen are those which have played the leading parts in an architectural drama



## INTRODUCTION

beginning just before the Renaissance and ending with the French Revolution.

In the face of all these omissions it may seem strange to include such accessories as furniture and textiles. But they have a peculiarly close relation to interiors. Since in the greater periods they were designed directly under the influence of architecture and since they in turn completed its design, they surely deserve to be treated as fully as their minor rôles will allow.

The illustrations have been chosen with the purpose of typifying the styles rather than of illustrating the famous examples. They have naturally been limited in most cases to monumental buildings, but, when possible, smaller ones that were typical have been included. In those of furniture, however, the choice has been more difficult, as the variety and number of examples have made the selection of a type more precarious. The present scarcity of photographs, due to the consequences of the Great War, has made it necessary to reproduce freely the illustrations of other histories and special works. For all these the author has endeavored to give credit, either on the plate itself or in the list of illustrations, and he here expresses his gratitude to those who have been at pains and expense to make these contributions to architectural knowledge, and have so courteously given their consent to this use of them.

Whether or not we are to be selective in our future design of interiors, composing with an eye to certain principles and qualities rather than to historical exactness of style, we must know the styles themselves, and thoroughly. A book such as this, of special purpose, seeking a new path through familiar country, may thus

## INTRODUCTION

hope to find a place. To architects, to decorators, and to interested laymen, to all who love architecture in its various moods and times and places, its fortunes are committed.

R. G.

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# LIST OF ILLUSTRATIONS

For complete Index to Illustrations see page 249; for Illustrations see page 265.

VAULT OF THE PICCOLOMINI LIBRARY. THE SACRISTY OF THE CATHEDRAL, SIENA . . . . .				<i>Frontispiece</i>
HALL OF THE LIVES OF THE SAINTS. BORGIA APARTMENTS, VATICAN PALACE, ROME . . . . .	Chap. I,	Plate 1		
GREAT HALL. SECOND FLOOR, DAVANZATI PALACE, FLORENCE	"	"	"	2
PEACOCK ROOM, SECOND FLOOR, DAVANZATI PALACE, FLORENCE . . . . .	"	"	"	3
ROOM OF THE PERROQUETS. DAVANZATI PALACE, FLORENCE	"	"	"	4
DINING ROOM. SECOND FLOOR, DAVANZATI PALACE, FLORENCE	"	"	"	5
LIVING ROOM. VILLA CURONIA, FLORENCE . . . . .	"	"	"	6
BEDROOM. DAVANZATI PALACE, FLORENCE . . . . .	"	"	"	7
CASSONE. FLORENTINE . . . . .	"	"	"	8a
CASSONE. PASTIGLIA DECORATION . . . . .	"	"	"	8b
CHEST. SIENESE . . . . .	"	"	"	9a
SACRISTY CUPBOARD. FLORENTINE . . . . .	"	"	"	9b
CHAIR. "DANTE" TYPE. FLORENCE . . . . .	"	"	"	10a
UMBRIAN TABLE. DAVANZATI PALACE, FLORENCE . . . . .	"	"	"	10b
SALA DEL UDIENZA. COLLEGIO DELL CAMBIO, PERUGIA . . . . .	"	II	"	1
PICCOLOMINI LIBRARY. SACRISTY OF THE CATHEDRAL, SIENA	"	"	"	2
DETAIL IN SALA. COLLEGIO DELL CAMBIO, PERUGIA . . . . .	"	"	"	3
DETAIL OF VAULT BY PINTURRICCHIO. STANZA DI ELIODORO, VATICAN, ROME . . . . .	"	"	"	4
CEILING. PALAZZO SCHIFANOIA, FERRARA . . . . .	"	"	"	5
CEILING AND CORNICE. SALA DI ELEONORA, PALAZZO VECCHIO, FLORENCE . . . . .	"	"	"	6
DOORWAY. "PORTE DELLA GUERRA," DUCAL PALACE, URBINO	"	"	"	7
DOORWAY IN SACRISTY. CHURCH OF THE ANNUNZIATA, FLORENCE . . . . .	"	"	"	8
MANTEL IN DOGE'S BEDROOM. DOGE'S PALACE, VENICE . . . . .	"	"	"	9a
MANTEL IN THRONE ROOM. DUCAL PALACE, URBINO . . . . .	"	"	"	9b
DETAIL OF PILASTER. STAIRWAY IN DUCAL PALACE, URBINO	"	"	"	10a
PANEL OF CHOIR STALL. CHURCH OF SAN PIETRO, PERUGIA	"	"	"	10b
TWO PILASTERS WITH ARABESQUES. CHURCH OF THE MIRACLES, VENICE . . . . .	"	"	"	10c
SAVONAROLA'S CHAIR. MUSEO DI SAN MARCO, FLORENCE . . . . .	"	"	"	11a
SGABELLO . . . . .	"	"	"	11b
TABLE, FLORENCE . . . . .	"	"	"	11c

# LIST OF ILLUSTRATIONS

PORTIÈRE. VENETIAN . . . . .	Chap. II	Plate 12a
FLORENTINE VELVET . . . . .	" "	12b
ROOM WITH FOUNTAIN. PALAZZO FARNESE, CAPRAROLA . .	" "	13
VESTIBULE OF PALAZZO DELL TE, MANTUA . . . . .	" "	14
LOGGIA. PALAZZO CATALDI, GENOA . . . . .	" "	15
CEILING. LOGGIA ON SECOND FLOOR, PALAZZO MASSIMO, ROME	" "	16a
VAULT, SALA DUCALE, VATICAN, ROME . . . . .	" "	16b
LOGGIA. VILLA OF POPE JULIUS, ROME . . . . .	" "	17
LOGGIA. VILLA MADAMA, ROME . . . . .	" "	18
CASSONE. FLORENTINE . . . . .	" "	19
END OF TABLE, FLORENCE . . . . .	" "	20a
PEDESTAL TABLE . . . . .	" "	20b
ARMCHAIR, MIDDLE OF SIXTEENTH CENTURY . . . . .	" "	21a
WALNUT CABINET, MIDDLE OF SIXTEENTH CENTURY . . .	" "	21b
WALNUT ARMCHAIR . . . . .	" "	21c
CHAMBER OF CATHERINE DE' MEDICI. WING OF FRANCIS I, CHÂTEAU OF BLOIS . . . . .	III	1
STAIR AND HALL. CHÂTEAU OF CHAMBORD . . . . .	" "	2
STONE CEILING. CHAPEL, HÔTEL LALLEMANT, BOURGES .	" "	3
CHIMNEY PIECE. CHÂTEAU OF CHEMAZÉ . . . . .	" "	4
CHIMNEY PIECE. FRANCIS I . . . . .	" "	5
GALLERY OF FRANCIS I. FONTAINEBLEAU . . . . .	" "	6a
DETAIL. GALLERY OF FRANCIS I, FONTAINEBLEAU . . .	" "	6b
STAIRWAY OF FRANCIS I. CHÂTEAU DE BLOIS . . . . .	" "	7
STATE BEDROOM. THE LOUVRE . . . . .	" "	8
CEILING. HALL OF HENRY II, THE LOUVRE . . . . .	" "	9
STAIRWAY OF HENRY II, THE LOUVRE . . . . .	" "	10
BALLROOM. FONTAINEBLEAU . . . . .	" "	11
CHIMNEY PIECE. HENRY II . . . . .	" "	12a
MANTEL. HENRY II. THE LOUVRE . . . . .	" "	12b
TABLE. SCHOOL OF HUGUES SAMBIN . . . . .	" "	13a
TABLE WITH BALUSTER SUPPORTS . . . . .	" "	13b
CABINET. LYONS SCHOOL . . . . .	" "	14
WALNUT ARMCHAIR . . . . .	" "	15a
CABINET. SCHOOL OF DU CERCEAU . . . . .	" "	15b
"CHIT-CHAT" CHAIR . . . . .	" "	15c
THE HALL. BRADFIELD . . . . .	IV	1
THE HALL. ST. DONAT'S CASTLE, WALES . . . . .	" "	2
THE HALL. LONGLEAT . . . . .	" "	3
THE LONG GALLERY. HADDON HALL . . . . .	" "	4
WAINSCOTED ROOM. BROMLEY-BY-BOW PALACE . . . .	" "	5
THE LONG GALLERY. CHASTLETON HOUSE . . . . .	" "	6
THE HALL. LEVENS HALL . . . . .	" "	7
"DRAWING" TABLE. ELIZABETHAN . . . . .	" "	8a

# LIST OF ILLUSTRATIONS

TABLE. ST. MICHAEL'S CHURCH, ST. ALBAN'S . . . . .	Chap. IV	Plate 8b
THE OLD HALL. IGHAM MOTE . . . . .	" "	" 9
WEST SCREEN OF THE MARBLE HALL. HATFIELD HOUSE . . . . .	" "	" 10
THE HALL SCREEN. TRINITY COLLEGE, CAMBRIDGE . . . . .	" "	" 11
STAIRCASE. ASTON HOUSE . . . . .	" "	" 12
THE UPPER STAIRWAY. TEMPLE NEWSHAM . . . . .	" "	" 13
CHEST. ELIZABETHAN . . . . .	" "	" 14a
CHEST. JACOBEOAN . . . . .	" "	" 14b
CHAIR. LANCASHIRE . . . . .	" "	" 15a
CHAIR. LANCASHIRE. JACOBEOAN . . . . .	" "	" 15b
COURT CUPBOARD. JACOBEOAN . . . . .	" "	" 15c
SALA REGIA. VATICAN PALACE, ROME . . . . .	Chap. V	Plate 1
SALONE. PALAZZO MARINO, MILAN . . . . .	" "	" 2
GALLERY OF THE CARRACCI. PALAZZO FARNESE, ROME . . . . .	" "	" 3
BEDROOM OF POPE PAUL III. CASTLE OF S. ANGELO, ROME . . . . .	" "	" 4
VAULT. SALON OF JOVE, PITTI PALACE, FLORENCE . . . . .	" "	" 5
SALON. PALAZZO TERZI, BERGAMO . . . . .	" "	" 6
STAIRCASE. PALAZZO DELL UNIVERSITÀ, GENOA . . . . .	" "	" 7
STAIRCASE. PALAZZO MADAMA, TURIN . . . . .	" "	" 8
ARMCHAIR. VENETIAN . . . . .	" "	" 9a
ARMCHAIR. VENETIAN . . . . .	" "	" 9b
SIDE CHAIR. VENETIAN . . . . .	" "	" 10a
SIDE CHAIR. FLORENTINE . . . . .	" "	" 10b
THE HALL OF MIRRORS. VERSAILLES . . . . .	" VI	" 1
STAIR HALL. HÔTEL SALÉ, PARIS . . . . .	" "	" 2
DESIGN FOR PANEL. DANIEL MAROT . . . . .	" "	" 3a
DESIGN FOR MANTELS. JEAN LE PAUTRE . . . . .	" "	" 3b
DESIGN FOR PANEL. JEAN BÉRAIN . . . . .	" "	" 3c
VESTIBULE. CHÂTEAU DE MAISONS . . . . .	" "	" 4
SMALL DRAWING-ROOM. CHÂTEAU DE BALLEROY . . . . .	" "	" 5
LARGE DRAWING-ROOM. CHÂTEAU DE BALLEROY . . . . .	" "	" 6
SALON DE LA PAIX. VERSAILLES . . . . .	" "	" 7
DOOR IN SALON DE VENUS. VERSAILLES . . . . .	" "	" 8
SIDE CHAIR. MUSÉE DES ARTS DÉCORATIFS . . . . .	" "	" 9a
ARMCHAIR. VERSAILLES . . . . .	" "	" 9b
ARMOIRE. THE LOUVRE . . . . .	" "	" 10
CANDELABRUM. MUSÉE DES ARTS DÉCORATIFS . . . . .	" "	" 11a
BED. MUSÉE DES ARTS DÉCORATIFS . . . . .	" "	" 11b
PEDESTAL AND CLOCK. FONTAINEBLEAU . . . . .	" "	" 11c
TAPESTRY. FLEMISH. FONTAINEBLEAU . . . . .	" "	" 12a
TAPESTRY. GOBELINS. FONTAINEBLEAU . . . . .	" "	" 12b
THE DINING ROOM. HOLME LACY . . . . .	" VII	" 1
THE LIBRARY. DENHAM PLACE . . . . .	" "	" 2
DINING ROOM. BELTON HOUSE . . . . .	" "	" 3

# LIST OF ILLUSTRATIONS

ROOM AT DRAYTON HOUSE . . . . .	Chap. VII	Plate 4
CEILING OF THE GREAT HALL. BELTON HOUSE . . . . .	" "	5
THE STAIRWAY. DUNSTER CASTLE . . . . .	" "	6
THE STAIRCASE. DYRHAM PARK . . . . .	" "	7
SIDE CHAIR, SEVENTEENTH CENTURY . . . . .	" "	8a
WALNUT SIDE CHAIR . . . . .	" "	8b
"GRANDFATHER" CHAIR . . . . .	" "	8c
WALNUT CUPBOARD . . . . .	" "	9a
CHEST OF DRAWERS . . . . .	" "	9b
STATE BEDROOM OF MADAME DE POMPADOUR. CHÂTEAU DE CHAMPS . . . . .	" VIII	1
SALON OVALE. HÔTEL DE SOUBISE, PARIS . . . . .	" "	2
CABINET DE LA PENDULE. APARTMENTS OF LOUIS XV., VER- SAILLES . . . . .	" "	3
DRAWING-ROOM. HÔTEL OF THE GOVERNOR OF GUIANA, BORDEAUX . . . . .	" "	4
WALL AND BASE PANELS. HÔTEL DE SOUBISE, PARIS . . . . .	" "	5
GILT SOFA AND CHAIR. FONTAINEBLEAU . . . . .	" "	6
COMMODO. CHARLES CRESCENT . . . . .	" "	7a
WRITING TABLE IN MARQUETRY . . . . .	" "	7b
THE STONE HALL. HOUGHTON HALL . . . . .	" IX	1
THE WHITE DRAWING-ROOM. DITCHLEY . . . . .	" "	2
THE LOW DRAWING-ROOM. WENTWORTH WOODHOUSE . . . . .	" "	3
THE STAIRCASE. WIDCOMBE MANOR . . . . .	" "	4
THE SCULPTURE GALLERY. CHISWICK HOUSE . . . . .	" "	5
RECEPTION ROOM AND LIBRARY. KENWOOD . . . . .	" "	6
THE DINING ROOM. 20 PORTMAN SQUARE, LONDON . . . . .	" "	7
STONE STAIRCASE. SHEEN HOUSE, SURREY . . . . .	" "	8
CEILING. BACK DRAWING-ROOM, LANSDOWNE HOUSE . . . . .	" "	9
GEORGIAN SIDE CHAIR . . . . .	" "	10a
CHIPPENDALE CHAIR . . . . .	" "	10b
A "BAR-BACK" ARMCHAIR. CHIPPENDALE . . . . .	" "	10c
SECRETARY BOOKCASE. CHIPPENDALE . . . . .	" "	11a
SECRETARY BOOKCASE. SHERATON . . . . .	" "	11b
HEPPLEWHITE SHIELD-BACK CHAIR . . . . .	" "	12a
ADAM ARMCHAIR . . . . .	" "	12b
MAHOGANY SIDE CHAIR. SHERATON . . . . .	" "	12c
INLAID MAHOGANY SIDEBOARD. HEPPLEWHITE . . . . .	" "	13a
COMMODO . . . . .	" "	13b
PARLOR. HANNAH ROBINSON HOUSE, SAUNDERSTOWN, RHODE ISLAND . . . . .	" "	14
MANTEL IN KENSEY JOHNS HOUSE, NEWCASTLE, DELAWARE . . . . .	" "	15
BEDROOM. J. C. ROGERS' HOUSE, PEABODY, MASS. . . . .	" "	16
MUSEUM HALL. THE MINT, PARIS . . . . .	" X	1

## LIST OF ILLUSTRATIONS

BOUDOIR OF MARIE ANTOINETTE, FONTAINEBLEAU . . . .	Chap. X,	Plate 2
DRAWING-ROOM OF MARIE ANTOINETTE, VERSAILLES . .	" "	3
BEDROOM. HÔTEL DE ROURE, AVIGNON . . . . .	" "	4
SALON. PETIT TRIANON, VERSAILLES . . . . .	" "	5
SMALL DRAWING-ROOM. GRAND TRIANON, VERSAILLES . .	" "	6
COMMODE. LOUIS XVI . . . . .	" "	7a
CONSOLE TABLE. APARTMENTS OF NAPOLEON I, FONTAINEBLEAU	" "	7b
GILT CONSOLE. MUSÉE DES ARTS DÉCORATIFS . . . .	" "	8
ARM AND TWO SIDE CHAIRS. PETIT TRIANON . . . . .	" "	9
SECRETARY WITH DROP FRONT. LOUIS XVI . . . . .	" "	10a
CABINET. LOUIS XVI . . . . .	" "	10b
MAIN DRAWING-ROOM. CHÂTEAU OF MALMAISON . . . .	" "	11





**GREAT STYLES  
OF  
INTERIOR ARCHITECTURE**



## THE MEDIÆVAL ITALIAN STYLE

**F**OR the prologue of our drama of the unfolding interior styles, the curtain rises on a mediæval Italian palace on the night of a great festival. The crowd in strong-colored velvets and silks of strange shapes, enriched with furs, feathers, and gold, the somber surfaces of the plaster walls and heavy folds of tapestry, the flickering yellow light from candles and logs, the great shadowy beams of the ceiling overhead—here is an effect of color and splendor unrivaled by the imagination of any period.

In this gorgeous scene, what are the forms and the principles of the architecture itself which so fascinate us of five centuries later that we often adopt them as our model? We recognize that they are not altogether those of the Renaissance, nor those of its later classic phase. If we are following neither of these periods, what do we hark back to? Is there any consistent Italian style embodying our current forms? It is in Tuscany, at the end of the Middle Ages, when Italian architecture had already moved forward along the lines of its native genius, but had not yet come under the spell of the Renaissance, that we shall find the rudiments of a style which is our source of inspiration.

**HISTORICAL BACKGROUND.**—Though so early in point of time, this style must not be thought of as undeveloped.

## GREAT STYLES OF INTERIOR ARCHITECTURE

It had been preceded by a century of many great castles founded by rich and able families, a time of rapidly increasing aspirations in the graces of life. While mediæval in thought and architectural forms, its mediævalism was not that of the north, where England was still building cathedrals and France was at a standstill, where life was expressed in the story of Jeanne d'Arc.

The period had been preceded by a generation of freedom unknown before in Europe. The new independence of the city republics had resulted in local rivalry and individuality of design. Their citizens were comparatively free and their energy was immense. In contrast with the feudalism of the north the period had been nurtured in trade. This meant peace instead of war, and power centered in the cities instead of in castles or manors; it meant intercourse with the Eastern Empire which still preserved the tradition of a higher civilization; it meant wealth, comfort, and luxury. As a result the well-to-do Italian of the time had already literary and artistic tastes, and he began to express himself in his surroundings, his house, and his furniture.

**TYPES OF BUILDINGS.**—In all this activity the leading cities were those of Tuscany, especially Florence and Siena, and those of the north, especially Venice. In these regions were the first mediæval palaces, those of Siena being somewhat the earliest, those of Venice the latest. Only a few types of buildings had apartments of much architectural importance. The Palazzo Pubblico—or town hall—had a council room as large and well placed as the means and ability of the city republic allowed. The town palace of the prosperous merchant had one or more living halls and perhaps important



## THE MEDIÆVAL ITALIAN STYLE

bedrooms. Large estates in the country had similar apartments, although they were farms rather than summer retreats, and so did the residential castles of the nobility. Hospitals existed and colleges, but all other activities were carried on in the buildings just mentioned or in the open.

SCARCITY OF EXAMPLES.—Of the palaces, many were large and of a somber richness, suggesting by their façades great halls, high and well lighted by ranges of windows. But no one of these interiors has been preserved complete. In view of the numerous exteriors that exist, this lack is surprising, but it can be attributed to several causes. The design of interiors was a later development than that of exteriors. It was only in the later Middle Ages that it was considered at all, and then it was limited to a study of their proportions and the grouping of the principal windows. Their decoration, if any, was obtained by painting the walls, or in rare cases by hanging tapestry and arras. Such simple rooms were often transformed in the Renaissance period by the addition of classic cornices, coffered ceilings, and elaborate doorways, or in the later baroque by wall panels and pictures. Nevertheless the style may still be studied and known in spite of the scarcity of original interiors in all their completeness. Their size and shape, their windows and doors, remain in many an old palace of Siena, Florence, and Venice, not to mention one or more council halls in each. That of the Bargello in Florence, for instance, is 85 feet long by 52 wide by 60 high; that of the Palazzo Pubblico in Siena is 80 feet by 30. Painted walls in sufficient preservation still exist here and there, carved stone jambs, original doors

## GREAT STYLES OF INTERIOR ARCHITECTURE

carved or inlaid, many sculptured chimney hoods, and a few pieces of furniture. Besides all this there is the evidence of pictures, painting being at the time further advanced than architecture. Fortunately for us, a common subject was that of the birth of the Virgin, in which the details of the bedroom were carefully shown, especially the furniture.

RESTORATIONS.—The final contribution to our knowledge of the style has been made by several scholarly and sympathetic restorations, in which the old wall and ceiling surface has been carefully uncovered from its later additions of plaster or paper, recent partitions have been removed, walled-up windows and fireplaces have been reopened, and furniture and hangings added with painstaking connoisseurship. Such were the restorations in the Palazzo Davanzati in Florence and, in a less degree, those of the Villa Palmieri and the Castello di Vincigliata near by. Cruder wall and ceiling decorations were also found in the Castello della Manta at Torrechiera near Pesaro on the Adriatic.<sup>1</sup> The Borgia apartments in the Vatican, some of which date from this period, are also authentic examples of architectural treatment though not so typical (Ch. I, Pl. 1). The value of such restorations for serious study might well be questioned, yet it seems to be established in the case of the Palazzo Davanzati by reason of its original surfaces being cleaned of later paint and plaster rather than being repainted on a supposedly correct scheme. Italian restorations moreover have of late acquired an unrivaled reputation for faithfulness to the spirit of their subject.

<sup>1</sup> The Villa Curonia, outside of Florence, although frankly a reconstruction, embodies to an unusual degree the charm of the period and its spirit in essentials.

## THE MEDIÆVAL ITALIAN STYLE

The details, such as doors, chimney pieces and furniture, while not all claimed to be actually of this period, may be readily supplied from other well-known examples. If it is said that these are all of a very high type, we may admit that we have before us rooms more complete than any one family would have had, and yet we have no more than that ideal which as students we need to know. In the end the value of such an example will depend on the judgment of critical historians and connoisseurs; in this case it seems to be generally assumed that the Davanzati, and to some extent the other interiors, furnish a vivid example of the style at its best.

PLANS.—In proceeding to describe the style itself we may begin with the interior plan of the palaces. Here the ground floor was given up to storage and business, there being no commercial buildings until some centuries later. The rooms opened off the court, where entered freely the clients and the public. All large houses contained such a court, open to the sky and surrounded by a covered portico or arcade on one or more sides, this being the traditional arrangement of southern Europe from earliest times. The stairs to the upper floors were narrow and inclosed between walls, suitable for defense against retainers of opposite factions or public mobs. On the second floor were the living quarters of the head of the family, on the third and fourth those of his sons and their families—the patriarchal system of Italy to-day. On each floor one great room, the *salone*, usually dominated the others. Placed on the front, extending sometimes the whole width of the palace, it served for all living purposes and for entertainments. This last use, in fact, accounted mainly for its size and its dignity



## GREAT STYLES OF INTERIOR ARCHITECTURE

of design. Life in Italy, then as now, was spent largely out of doors; the house was primarily for eating, sleeping, and social ceremonies, and its *salone* was intended to give the necessary *éclat* to feasts and pageants. One important bedroom on each floor and several small rooms indifferently lighted and aired, serving as minor rooms, kitchens, and storerooms, made up the rest of the space. Corridors in the modern sense did not exist, the rooms being entered from each other or, in very large houses, from the open arcades of the gallery that ran along one side of the court. Strange as such a plan may seem to us, it was the natural one then, and its appropriateness for hot countries has largely preserved its use there until to-day. It was the cost of land and upkeep and the later device of corridors that brought about the compact house of our time.

The plan of the villa was similar in a general way to that of the palace in its being built around a court, although it had a smaller number of rooms. The ground floor, however, was reserved for the large apartments; being lighted from all sides, it contained several of them—reception rooms, offices, as well as the serving rooms. Storerooms and so on, which in the city house were on the ground floor, were here placed in outbuildings, or if the house, as often, was on a hillside, they were placed in a basement. On the second floor were the bedrooms.

Similar also was the plan of the Palazzo Pubblico, which was in its origin merely a larger house built around a court. Its great room for the council was on the second floor, flanked by anterooms and smaller audience rooms, perhaps even by a chapel as at Siena.

## THE MEDIÆVAL ITALIAN STYLE

The plans of these types, though simple in their schemes, speak alike of wealth, of leisure, and of dignity. They are ample, permanent, and, if not convenient, at least impressive. Their builders have thus already outgrown the mediæval ideal; they love life and take thought for its comforts and pleasures, they store up wealth in houses and barns, built, whether they realize it or not, for centuries to come. Yet their approach to their building problem is direct; they fulfill their needs in the most natural and economical way; they have no preconceived ideals of symmetry or shape toward which they strive; they are the last good builders whose work is to be so free.

DESIGN OF INTERIORS.—Now let us observe some typical interiors themselves, for which we can hardly do better than choose certain rooms of the Davanzati Palace, the Great Hall, another large room known as the Peacock Room, and a bedroom, all on the first floor above the street (Ch. I, Pls. 2, 3, 7). What are the general qualities of these rooms? Broad and majestically high, their proportions are dignified, severe almost to solemnity. The size of the whole compared with its parts, such as door or fireplace, is large; the room has a great range—or scale, in architectural language. The same is true of the parts among themselves, the great girders compared to their small crossbeams, the large painted Gothic gables in the bedroom frieze compared to the small trees beneath them, and the very delicate painted rings and cords of the wall decoration below. The effect of size that these relations produce is very great, or, to speak technically, the rooms are large in scale, and their scale has but slight relation to their human occupants; like Gothic



## GREAT STYLES OF INTERIOR ARCHITECTURE

churches, they tend to overpower their men, they are still mediæval.

The arrangement or composition shows design up to a certain point, in the splendid beam work of the floor above which serves as a ceiling, in the window spacing, in the divisions of the wall into crowning frieze and lower field. It is not carried so far as a symmetrical placing of doors or chimney piece or an architectural treatment of the doorways. The construction of the walls and ceiling is exposed but so arranged as to have a certain decorative effect. Construction and decoration are indeed one, except for the painting of the walls—of which more will be said presently. Color is abundant, in the gold on some ceilings and the paint on others, reds, blues, greens, white and black, and in an elaborate scheme of wall decoration in two of the rooms; undoubtedly there was color in the Great Hall also, either paint or actual hangings. In all these qualities—proportion, composition, frankness of construction, color—we are seeing the Italian native genius at work and the mediæval point of view.

THE QUALITIES OF A STYLE.—Such were the abstract qualities of the style, the underlying characteristics that were given its interiors by the mind and heart of the builder, a part of the tradition of his race and time. Just for these reasons they were the essentials of this as of any other style. It is true that they are less easily grasped than external details, but it is they which give the feeling, the flavor, to a style and he who wishes really to understand it will train himself to see them first of all.

THE FORMS OF A STYLE.—The external forms, on the

## THE MEDIÆVAL ITALIAN STYLE

other hand, which are often confused with these, are matters for the eye pure and simple. It may be added that, being the natural catch words of a style, they have usually been taken as its sum and substance, as we shall have opportunity to see more than once. In studying these forms with which the style clothes itself we shall usually follow a regular sequence—walls, ceiling, floor, doors and windows, chimney piece, and details.

WALLS.—The walls of these late mediæval interiors were plastered, an advance upon the crudeness of the plain masonry of earlier times. Those that remain to us at present almost invariably are undecorated, either because they have lost their original painting or because they were refinished with plaster and whitewash in the seventeenth and eighteenth centuries. Their present plainness has given us a wrong conception of the style; while it is true that the simpler rooms and smaller buildings would have been left plain, yet those of the kind that we choose as our models would have been quite rich with color. Walls painted in geometrical patterns with a freize above or in panels and small pictures<sup>1</sup> or in representation of woven hangings (Ch. I, Pls. 3, 4), are probably more typical of the style, although our modern taste balks at this imitation of patterned tapestry; we wonder at the playful conceits of painted poles and cords, sagging folds and loops over doors, however decoratively they may be painted.

All the painting was of a story-telling kind, as where it represented the scenes of a romance, in the manner of Giotto and his followers (Ch. I, Pl. 7) or simply a loggia, like that on the roof of the palace itself (Ch. I, Pl. 4). In

<sup>1</sup> See the dining room of the Castello Vincigliata, Eberlein, p. 6.

all this, however, there is a distinct feeling for decoration, as in the early church frescoes, in spite of a technique that is often crude. Although painting was the usual treatment, wainscoting was sometimes employed. The wood was enriched with moldings and inlaid designs of lighter wood, or perhaps in the Northern provinces with carving.<sup>1</sup>

An important part of the wall was its cornice, also painted. Just as the wall decorations naïvely pictured something real, whether tapestry or loggia or story, so the cornice pictured some exterior feature of a building, perhaps a row of Gothic gables, shown in perspective (Ch. I, Pl. 3), or a Romanesque cornice on corbels (Ch. I, Pl. 4). Where the beams meet the cornices there is no provision for them in the arrangement; they seem to have no connection with the design of the wall. It seems probable that in this early stage of interiors, no decoration essentially appropriate to them had been worked out, nor indeed any complete scheme of design for the room as a whole.

CEILINGS.—The ceiling was usually of wood, being in fact the under side of the floor beams above. It varied from great plain beams or girders, with shallower cross beams (Ch. I, Pl. 5), in other words unadorned construction, to cross beams carried on little brackets which rested on the girders (Ch. I, Pl. 2), or cross beams combined into panel work,<sup>2</sup> to finally a flat wooden ceiling, showing only the under side of small beams arranged in square panels with paintings between. From the first the

<sup>1</sup> See also a restored room in the Palazzo Feudale, Torino, Eberlein, p. 20, and the living room at the Villa Palmieri, Hunter, Pl. 1.

<sup>2</sup> See a ceiling in the Palazzo Pubblico at Costello, Hunter, Pl. 31.

## THE MEDIÆVAL ITALIAN STYLE

exposed construction of the ceiling with the variety of its beams and their strong lights and shadows made it the most striking thing in the room, and it received more care in its design than any other part.

**VAULTS.**—Vaulted ceilings were almost as common as wooden, masonry being the natural construction to the people of that country, where timber is rare. Because of their strength, groin vaults spanning the whole space with their four intersecting surfaces were much used (Ch. I, Pl. 1). Sometimes the vault ribs were shown projecting on the angles, but in any case the angles were emphasized by painted ornament, a reminiscence of Gothic church architecture. For larger and higher rooms on upper floors the groin vault was too difficult and half groins were arranged along the wall supporting a flat central ceiling. This gave a series of beautiful curved lines and surfaces, affording a constant interplay of melting lights and shadows, one of architecture's most charming resources (Ch. I, Pl. 6). The lower termination of these vault surfaces was received on the wall by a slightly projecting bracket, which at first was only molded, but later was given some form of Renaissance capital. Such vaults are one of the outstanding features of the period, the most admired and most copied.

Ceilings, then, whether of wooden beams or vaults, necessarily played a great part in the scheme of any interior. Tradition preserved this importance, and later designers, having become accustomed to their possibilities, continued to emphasize them long after the construction had ceased to be exposed or the vaults to be necessary. Only in the last century has the ceiling lost its importance, so that we, who know only our own



## GREAT STYLES OF INTERIOR ARCHITECTURE

dull expanses of white, need to be reminded that it was once—and still may be—one of the most valuable elements in interior design. Floors on the other hand, now so much considered, were then very plain, of stone flagging, of brick, or at most of colored tile.

WINDOWS.—Windows were not usually treated as important parts of the interior. They were placed in a haphazard way and had no decorative frame or moldings. Their heads were segmental—that is, they were built on the arc of a circle, but only for constructive reasons (Ch. I, Pl. 4). Those in the great rooms, the palace front, were symmetrical and often enriched with arches and even columns, benefiting by the design of the façade. They were, of course, made as casements, to open out, and when glazed had small round disks, or bull's-eyes, set in lead, but often they had merely wooden shutters.

DOORS.—Doorways were unsymmetrically placed in the rooms (Ch. I, Pls. 3, 5), except that the main door of the Great Hall was in the center of the side (Ch. I, Pl. 2). When small they had segmental arched heads like windows, and the painted tapestry was made to appear looped up above them. Large doorways had circular arches recessed above, again a matter of construction, and in the recess might be a painted Madonna, or a saint in terra cotta (Ch. I, Pl. 2). The leaves of the door were an important feature of the room, heavily molded and paneled, studded with embossed nails or richly painted.

FIREPLACES.—The final detail of the room proper was the fireplace and its chimney hood (Ch. I, Pls. 2, 5). This, like the doors and windows, had not received a position of importance, and was placed somewhere on a side wall or in a corner. It consisted only of a hearth against the



## THE MEDIÆVAL ITALIAN STYLE

wall, above which projected a high sloping hood. When in the corners, this hood still kept the rounded form of its previous construction of wicker and plaster; when on the wall, it was flat and was carried on a Gothic colonnette or bracket, the face of the hood being seized upon as a field for heraldic devices. The stone beam that carried it also offered an opportunity for decoration and was carved, perhaps with an escutcheon or a running pattern.

Most of the chimney pieces in these interiors show Renaissance moldings and carved wreaths or cherubs, for they were built at the very end of the period or were added to the rooms later, sometimes, indeed, very much later, as can be seen from their design. Although by their venerable condition and their naïveté they now harmonize with their surroundings, they do not properly belong in a description of the mediæval style.

FURNITURE.—The furniture of the period, although more perishable, is better known than the rooms (Ch. I, Pl. 7). While only a dozen or two actual pieces can be assigned to the fourteenth century, we can still form a reasonably clear conception of the others from contemporary inventories and paintings, as well as from some later pieces that we may believe followed closely the earlier tradition. The usual articles even of a noble family were only the long chests, long tables, benches, sometimes with backs, beds, and stools. All, except the stools, were fashioned of thick boards, heavy and strong. Like the rooms, they were rather large in scale, but even richer in general decoration, and often full of color. In this one can already see that tendency of the Renaissance to make each piece of furniture count as a choice point of interest against the background of the wall.

## GREAT STYLES OF INTERIOR ARCHITECTURE

**THE LONG CHEST (CASSONE).**—The decoration was lavished principally upon the long chests or cassoni which in the fourteenth century were either embossed with applied iron work and painted in Gothic medallions with little scenes that remind one of the illuminated missals, or were covered with a small, somewhat blunt ornament of paste, called *pastiglia*, painted or gilded (Ch. I, Pl. 8a, b). In the early fifteenth century the design became less Gothic in character, and the small medallions changed to panels filled with Gothic figures in low relief, sometimes occupying the whole front. But all this Gothic feeling is a matter of ornament only, all the lines of the composition and the very shape of the cassoni being strongly horizontal, in contrast with the French and German chests with their preference for the vertical. Yet in Milan and Venice in the north, and in Umbria in the center, which was at this time under the Venetian spell, the decoration approaches more closely that of the northern countries and makes use of high narrow panels, and even of carved tracery, unusual elsewhere in Italy. In this century, too, other processes came in, especially inlaying of lighter woods in lines, interlaces and small patterns. In Florence, square paneling framed in raised moldings was much used, characteristic of the city's simpler taste. All this work meant a distinct advance in the carpenter's technique and led shortly to the beautiful workmanship of the Renaissance. The wealth of decoration given to the cassoni and chests, and in a less degree to tables and beds, is apparently due to the need of keeping them up to the high key of the painted walls. Where they are now seen against a background of rough plaster, we should realize that this ensemble, beautifully effective

## THE MEDIÆVAL ITALIAN STYLE

as it may be, and highly suggestive to the taste of a modern designer, probably does not express the intentions of the artists who produced either the furniture or the rooms—another case in which we appear to be making our own free translation of the original Italian style.

The cassone was not only the most elaborate article of this furniture, but it was the most universal. It was found equally in Tuscany and Venetia; a well-to-do family had from ten to fifty of them, often several in a room. They fulfilled the uses of a clothes closet, a safe, a book-case, a seat, a trunk, and even on occasion a bed. The name is given to all this long-bodied type which is peculiarly Italian, to distinguish it from the high-shouldered chests of northern countries. Such chests are found, to be sure, in the northern provinces and in Umbria, but in accordance with the local tradition they are decorated with inlay or carving and emphasize more the vertical lines (Ch. I, Pl. 9a).

SACRISTY CUPBOARDS.—In Tuscany also have been found certain ancient sacristy cupboards originally intended for churchly purposes, but appropriated for domestic ones. They were composed of a series of small cupboards in two stories, were perfectly rectangular in outline, and rested on the floor (Ch. I, Pl. 9b). They were finished in small square panels enriched with some carving or inlay, but on the whole were plain compared with the splendid cassoni. Besides these there were also cupboards built into the thickness of the wall, above the height of a table, to hold tableware or other small necessities. Small recesses for a saint or a Madonna were also set in the walls of many rooms, but although these were sometimes given an arched form, they apparently were

## GREAT STYLES OF INTERIOR ARCHITECTURE

not considered as an element of the design and were placed rather at haphazard.

CHAIRS.—Chairs seem to have been a great luxury, their place being taken by crude stools or benches that were not of enough value to come down to us. Moreover, the habit of always sitting is more modern than we are apt to take into account; a slight observation of the content with which Italians stand in the public squares to this day will go far to explain the mediæval scarcity of seats. The chairs are all of the "Dante" type, which persisted unchanged, except for some minor matters of ornament, throughout the early Renaissance (Ch. I, Pl. 10a). Their backs and seats, in order to fold, were made of leather, a far more usual material at that time than the velvet which now appears on some of them.

TABLES AND BEDS.—Tables were usually of the long board-and-trestle type, a crude form of those known to us in beautiful examples of the Renaissance. None of any excellence remain, but there are one or two specimens of a square boxlike body on flat board ends of good outline (Ch. I, Pl. 10b).<sup>1</sup> The only other articles of furniture were the beds. These, according to contemporary paintings and some few existing specimens, were of a low box shape set upon a broad platform, which contained cupboards for linen and so on (Ch. I, Pl. 7). Both bed and platform were finished in dignified square panels, like those described in the sacristy cupboards. This was the most favored scheme of mediæval surface decoration in Florence, in contrast with the vertical and arched panels of the more Gothic work in northern Italy.

<sup>1</sup>The carving on these, although of mediæval character, has probably been added later.



## THE MEDIÆVAL ITALIAN STYLE

So simple were the needs, or at least the conveniences of life at that time that few clothes and social activities, little music, and no books, required but limited furniture. Yet with this simplicity existed a fine creative sense, capable of pieces so beautiful as to overpower any but the most splendid interiors of to-day.

**WALL HANGINGS.**—Of the use of textiles in these palaces we know but little. The painted hangings on the walls in the Davanzati Palace are evidence of the kind of patterned stuffs that were sometimes used. That they occurred in such a palace may indicate that the use of originals of this class was an ideal not easily accomplished. That plainer ones were used seems probable from what we know of their great use in England and France at the time. On the other hand, the richer ones that were occasionally hung in the great palaces, on walls left plain for the purpose, must have lent a most splendid effect to the room.

**SUMMARY.**—The outstanding facts of the Italian style in Tuscany at the end of the Middle Ages we have seen to consist in outward forms and underlying qualities. These forms are its unbroken walls painted or plain, its striking ceilings timbered or vaulted, its arched doors and windows unmolded and unplaced, its hooded fireplaces and rich furniture. As later additions, almost inseparably associated with our idea of it, were early Renaissance mantelpieces, and half-groin vaults supporting the ceiling. All these forms may be readily recognized in our current version of the Italian manner, and stamp it as inspired essentially by this period. Yet they do not accord with our natural traditions in design or in building. Evidently with us their use is a matter of conscious choice. Among



## GREAT STYLES OF INTERIOR ARCHITECTURE

the general qualities of the style, were its largeness of proportion and scale and its abundance of color, which do not seem to appeal to its modern followers. But the naturalness of its scheme that gives it reality, the plain surfaces with strong accents of chimney piece or cassone that give it breadth, and the scarcity of architectural detail that gives it simplicity—these are its fundamental qualities. In these it is essentially mediæval, nonclassic, pre-Renaissance; by these even more than by its detail it appeals to us, and we turn back in reaction, almost in revolt, from a long unbroken classic tradition to admire or perhaps to follow this reality, this breadth, this simplicity.

## THE RENAISSANCE IN ITALY

## PART I. THE EARLY RENAISSANCE

**I**NTRODUCTION.—Any lover of architecture who studies such an interior as the Sala of the Collegio del Cambio in Perugia, that flower of the fifteenth century (Ch. II, Pl. 1), feels that a new style has come into being. The lines of the vault and of the wainscot are as before, but the fresco of the walls, the modeled stucco of the ceiling, the carving of the woodwork have changed the whole effect. To the simplicity of the mediæval style the Early Renaissance has added decoration.

**THE EARLY RENAISSANCE A NEW STYLE.**—The name Renaissance, originally meaning a rebirth and usually implying a revival of classic art, should not be taken too literally. For, indeed, the style was largely mediæval still, in its straightforward arrangement, its exuberant invention, its vaults, beamed ceilings, and rich color. It was, to be sure, outwardly classic in its use of cornice, frieze, and capital, garland and cupid, griffin and scroll, but it was original in the way in which these were combined, even in the skill and grace with which they were cut or painted. It was still more original in its newly invented forms—balusters, mantels, paneled pilasters, flowered and figured capitals. Clearly it was far more than a classic revival; it was a new style working with old forms which it transformed and developed, for its own needs, by its own artistic spirit.

## GREAT STYLES OF INTERIOR ARCHITECTURE

CAUSES.—While we are more interested in perfected styles than in their history, we may very well stop at this point to observe the reasons why the Italians did so turn back to the antique for their inspiration, for, important as that influence was in this period, it became paramount in the next. Those reasons in full would take us deep into general history, but in so far as they concerned the architects of the time they might be summed up as follows: the influence of the other arts, and especially that of sculpture, closely related to architecture, and now for over a century reverting to classic models; the instinctive preference for the native Italian round arch and the column, and consequently for the whole architectural scheme, developed in ancient Rome; the corresponding antipathy to Gothic architecture which had never been adopted except in its obvious features and was beginning to lose its attraction even in these; the appeal of the classic monuments themselves, more numerous and better preserved then than now, an appeal reinforced by the current literary passion for the classics; finally the individual preference of certain architects, notably Brunelleschi and Alberti, for it was a time led by great personalities, who recast the conceptions of government, faith and art.

All of these explanations are, perhaps, but different aspects of one, which might be broadly stated as a change in architectural taste; and taste is governed by an evolution of its own, never entirely explained by other historical movements.

LOCALITIES.—From these and other causes the movement began in Florence under the leadership of Brunelleschi about 1425; in fact, the first building in the new

## THE RENAISSANCE IN ITALY

manner was begun within the same decade as the Davanzati Palace, the climax of the old style. By the middle of the century it had completely captured the Florentine imagination. As the city at this time held the leadership of Italy in finance and industry as well as in the arts, the new style spread rapidly through the surrounding states—Milan, Bologna, Mantua, Venice in the north, Siena, Perugia, Urbino in the center. In Rome and the south it produced nothing important, this first movement reaching them so late that the ancient city had by that time created a new phase in her own spirit, the High Renaissance.

**TYPES OF BUILDINGS.**—The types of building of this early period were palaces and municipal buildings as before. Now, for the first time, they rivaled the churches in number and grandeur; in fact, the style might be said to have proved more successful in meeting secular than ecclesiastical problems.

**THE FIFTEENTH CENTURY.**—The palaces were usually the houses of great families, and, being homes, their interiors were not so monumental in design as their exteriors. Outside of Tuscany, the palaces were often the seat of ducal courts and as splendid as ample resources could make them. Such powerful princes as the Gonzagas of Mantua, one of whom married the renowned Isabella d'Este, or the Montefeltri of Urbino, to mention only two of many, competed for the services of famous architects and strove for a reputation, not in war nor in wealth, but in the beauty of their palaces.

This patronage was only one factor in the century's artistic accomplishment. Such names as Amerigo Vespucci the discoverer, and Galileo the astronomer, Giovanni



## GREAT STYLES OF INTERIOR ARCHITECTURE

de' Medici the financier, and Lorenzo the magnificent patron, Boccaccio the writer, Donatello the sculptor, and Botticelli the painter, all Florentines by birth or adoption, suggest the seething intelligence of the time. Increasing commerce and freedom from foreign invasion furnished the material setting. The artist's point of view as the touchstone of conduct, and a passion for art among the rich and poor throughout the peninsula, made a race of both craftsmen and critics. From such a world came the wealth and charm of decoration that gleams and glows in the Sala of the Collegio.

DECORATION: THE WALLS.—Turning now from this human and historical background to some of the interiors themselves (Ch. II, Pls. 1, 2), we are confronted by such an abundance of beautiful decoration that we may well give ourselves up to it at once, dismissing for a time the underlying factors of the room as being essentially the same as in the mediæval period. In these interiors the walls, above all, must have been the climax of the scheme to their designers, carrying the largest treatment, the strongest color and the greatest, because the most human, interest. To us they may seem "a field for the display of paintings," but to them separate pictures did not exist; paintings, except altar pieces, were for decoration of walls, and a wall's finest finish was a painting. In that age, less logical than ours, such a wall painting was not expected to convey any feeling of the flatness or solidity of the wall, although it did so to some extent because the art had sprung from a decorative purpose and had not yet acquired the technique of realism. The spirit of these paintings is in a joyous, natural key, the same that is expressed in a mute way by other parts of the decoration. In size the paintings



## THE RENAISSANCE IN ITALY

take up the greater part of the wall, instead of being a mere frieze as in the Davanzati Palace (Ch. I, Pl. 7). They are the feature of the room.

**PAINTED ARCHITECTURAL DECORATION.**—The wall has, however, somewhat of an architectural character in both of these halls, in the rich pilasters which serve to carry down the lines of the vaults and at the same time to make a composition into which the paintings may fit. The pilasters, although they have a classic proportion and air, are really a Renaissance invention, paneled as they are and decorated with a richness of ornament that is quite contrary to the serious column of antiquity with its strong expression of support. But the outstanding fact about them is that they exist only in paint, although they stand under the very point that carries the weight of the vault. Unabashed by our modern criticism, they there speak eloquently of the Renaissance ideal, one not of structure, but of decoration. If the eye was satisfied in a general way, the mind was content and did not reason about the matter further. The paintings suggest this, and many other things will bring it out as we go on, but perhaps nowhere shall we see it more honestly nor more clearly stated than here at the outset.

**WAINSCOTS AND WOODWORK.**—Below the paintings the wall was always furnished with a wainscot, in both these rooms of wood, though sometimes of marble. It was paneled or given the form of an order, of classic pilasters and entablature. Such a small order was characteristic of the Early Renaissance point of view, which looked upon it not as anything of real importance, much less of the supreme importance and size that it was given in the next period, but solely as a new and fascinating form of com-

## GREAT STYLES OF INTERIOR ARCHITECTURE

posing a wall space. The wainscot panels in the finest halls were enriched with inlay or intarsia, in scrolls or even in pictures of low color tones, leaving the surface smooth, in contrast with the carved panels or raised stucco of the vaults. Another treatment of woodwork was carving (Ch. II, Pl. 3), either in low relief for wall panels and furniture, or in the full for cornices and ceilings. One is amazed here at the progress in craftsmanship of half a century. What a sense of lavish wealth and generous pouring forth of skill these panels give to the ensemble! Worked in a dark surface of walnut or some similar wood of little grain, they form another rich and effective foil to the color of the paintings. Thus the walls, with splendid paintings full of color, depth and interest, set off by dark woodwork with the polish of intarsia or the broken shadows of carving, were raised to the highest key of complex beauty.

VAULTS.—The vaults that had their part to play in these halls were given an effect all their own. If groin vaulted (Ch. II, Pls. 1, 2), the ribs were accented by running ornament, molded or painted in light tones. Each different surface was arranged for a central medallion containing a small motive of painting or bas-relief, surrounded by flowing vines or playful grotesque figures (Ch. II, Pl. 4). Composed with the greatest ingenuity in the whole scale of color and relief, illustration and ornament, these vaults offered an unending interest and yet a united effect. Painting came doubly into play, for painted ornament to contrast with that in relief, and for the medallions. Yet in the medallions it never competed with the wall, being kept in monotone or grisaille, a combination of only two tones made still more decorative by

## THE RENAISSANCE IN ITALY

the use of gold, gray or brown. Even the large central panel of the ceiling was at this period kept in a series of small divisions which held their place as subordinate to the general effect of the whole. The colors were few and light, with much blue and a great deal of gold; in fact, gold ornament on a dull blue ground was almost a typical combination for architectural accessories such as organ cases and the picture frames that came later. The colors, like the surface textures, were cleverly interwoven, blue appearing, for instance, now in a field, now in a relief, which again aided the unity of the whole. Other forms of vaults came in at this time: the barrel vault, continuous and semicircular, most naturally decorated in a series of sunk panels or coffers of similar form; the coved vault, most easily decorated of all, by panels that like itself were midway between those of the barrel and the groin vault.

CEILINGS.—Flat ceilings of wood also were developed, no longer frankly using the beams for their motive, as in the mediæval period, but concealing them to gain a broad surface for a freer design (Ch. II, Pl. 5). Here again comes in the preference for pure decoration rather than for revealed construction. This surface was designed, like the vaults, as a harmonious repetition of coffers, square or octagonal, and was enriched with the characteristic abundance of the Renaissance by every resource of molding, ornament, carving, gold and color that its natural taste permitted (Ch. II, Pl. 6). Commanding compositions of the panels or free paintings, like those of the later periods, were rightly felt to be out of harmony with the general scheme of these rooms. Summing up the ceilings as a whole, we find that though the decoration differed widely in the vaulted and in the flat, they both



were extremely rich in surface and color, yet subordinated to the wall and its paintings by their small divisions and light tones.

**DOORS.**—Doorways now for the first time were brought into the design of the room. Though placed near the corners, probably from reasons of convenience, and so debarred from the importance which they were to have at the end of the Renaissance, they were superbly enriched (Ch. II, Pl. 7). Constructed of stone or marble as being a part of the masonry walls, they had the dignity that these materials give in a setting of plaster and wood. Based on Roman models, enclosed by pilasters or a surrounding frame, with a frieze and cornice above (Ch. II, Pl. 8), they still showed a freedom in their detail that betrays the lingering spirit of mediæval design. In this freedom, which ranged from plain architrave moldings to inlays of colored marble, they have the Renaissance charm; their ornament, too, seems not to be used for the sake of a general effect, a half tone as the modern designer might call it, but to be looked at, even to be reveled in. If the material were stone, there might be a profusion of motives in light and shade, and the leaves of the door for the utmost contrast be done in the flat tones of intarsia (Ch. II, Pl. 7); if colored marble, the panels might be framed in egg and dart moldings and even interspersed with exquisite medallions of gods and heroes. Just as in the wall paintings and the ceiling panels, so even in the carved motives of the stone door frame, the feeling is for an illustrative, one might say a story-telling, decoration, not an abstract one (Ch. II, Pl. 7). So the doors take their place in the splendid whole, showing in a different material and form the same love of beauty and power of detail.

## THE RENAISSANCE IN ITALY

**MANTELS.**—There remain the mantelpieces, that series of high stone shapes, somewhat worn, like distinguished gray gentlemen, that link us to a past generation. Disdaining the frank projection of the mediæval hood and its smoky open hearth, the elegant designers of the new style concealed the smoke flue in the wall, put the fire into a recessed opening and kept only the hood's beam and its supports. These they immediately translated into a frieze and cornice with pilasters or perhaps classic brackets below. Almost at once they reached the fundamental mantelpiece design (Ch. II, Pls. 9a, 9b). On this they then indulged their individual invention, in friezes of shields, garlands, scrolls and "putti,"<sup>1</sup> in pilasters of arabesques and vines and vases, in the gayest of columns. Always they used a light touch; the garlands hang loose, the putti prance, as though the joyous life of the ceiling medallions here became playful, and the mantelpiece belonged half to the walls, half to the furniture of the room.

**BALANCED DECORATION.**—After studying this decoration part by part, we may now pause to consider it as a whole. When one looks at the scheme of such a room with half-closed eyes, as an artist does in criticizing his work, he is struck by its balance; his attention is invited to linger everywhere. In this balance one feels a marked contrast to the scanty decoration of the mediæval rooms, where a tapestry or a painted cassone stood out against the rough plaster, or at most a painted frieze dominated a geometrical pattern below. It is a balance which does not lack design, however, for as we have already seen, the wall and its paintings held the center of interest, and the

<sup>1</sup> Figures of nude children



## GREAT STYLES OF INTERIOR ARCHITECTURE

ceiling, the doors and the mantel, richly worked as they might be, were not allowed to compete for it. Possibly, indeed, we as moderns, accustomed to every kind of device in artistic composition, may question if this uniform decoration is not lacking in focus, in development to some climax. In answer to this it might be said that the minds that could design with such exuberance felt no difficulty in grasping such a full scheme and that climax in such a matter was an unknown refinement.

COMPOSITION OF THE ROOM.—Again coming fresh from the mediæval examples, and looking at such a room critically, one sees that all of its parts are now brought into the scheme, the ceiling is no longer designed with little relation to the walls, the doorways are no longer undecorated; even the scale, the texture, and the colors of each part are planned for contrast or harmony with the rest. And finally one feels that whether the room is vaulted like the Libreria or ceiled like that in the Schifanoia, whether low like the Sala in the Collegio or high like that in the Vatican, its architectural form plays but a small part in the impression of luxury and charm; it is the decoration which weaves the spell.

THE ALLIED ARTS.—At the same time reflecting on all this, one observes the marvelous interplay of painting of all kinds with sculpture and carving. Not until now had they been so closely combined with architecture, and not again were they destined to be so. By the time of the Late Renaissance decorative painting in architecture was to be almost wholly lacking, and sculpture entirely too prominent. Only by the perfect coöperation of both could such a jewel-like interior be obtained. This understanding and use of the sister arts was largely due to the

## THE RENAISSANCE IN ITALY

fact that at this time artists served their apprenticeship in the workshop or *bottega* of some master, surrounded by all kinds of crafts being produced at once. Even goldsmithing and cabinet work were included, and no doubt made their influence felt in the elaboration and delicacy of this early decoration.

ORNAMENT.—Ornament, in the sense of modeled or painted enrichments on molding and panel, now became almost as important as figure painting. Acanthus leaves, vines, wreaths, and garlands permeate the whole fabric, lending contrast to the surfaces, giving fineness of scale (Ch. II, Pls. 3, 10). Its development over the barrenness of the previous period seems a miracle—but here the Renaissance must acknowledge its debt to antiquity. When once its artists had turned to that source, they found a vast treasure house of ornament. Enriched with this, they were able to build up a decoration beyond the dreams of the generation before. Stimulated they were, too, for to their mediæval minds there was no authority about any of this; any artist varied it, even bettered it. Much of the Renaissance detail indeed is more beautiful and better cut than the Roman which inspired it, a fact that goes far toward meeting the old charge of plagiarism, so long counted against the style. It is less severely conventionalized, too, especially in the north; natural leaves and flowers are continually appearing, even animals and birds and children, contributing to the human, popular quality of the style.

For this ornament all the decorative processes were called into play; it was painted or inlaid, modeled in stucco, carved in wood, and above all cut in stone. Ornament in relief was one of the distinguishing char-

## GREAT STYLES OF INTERIOR ARCHITECTURE

acteristics of the early Renaissance. It was the normal ornament of the style and no labor or expense seemed too great for the craftsmen. The Corinthianesque capitals (Ch. II, Pl. 8) and vault supports show a delightful invention and touch, the friezes and door frames offer an endless variety, but the arabesques of the paneled pilasters appear as the favorite field for the designer's fancy. The perfect use of low relief conveying almost the sense of the round, the finesse of tendrils and leaves that fade into the background to spring out later in a sparkle of high light and shadow, the swing of the lines, the silhouette of the vase forms—these furnish some of the most delightful detail in the whole field of decoration (Ch. II, Pl. 10).

RENAISSANCE AND MEDIÆVAL CHARACTER.—The rooms on which such ornament was lavishly spent were obviously not large. Where the style was at its climax, it was one of small apartments and of small scale. In larger rooms or in those limited by expense, there would be the beamed ceilings or the plain vaults of the mediæval period, but now the supporting brackets would have a classic form and there would be perhaps a wall frieze of painted figures. Doors and mantels would be placed symmetrically. Instead of the mediæval concentration of effort there would be at least a smoother balance; instead of the dignity, a human cheerfulness.

ARCHITECTURAL ELEMENTS.—The architectural elements developed during this period were few. Flat ceilings were introduced, derived perhaps from their use in wooden-roofed churches. On the walls the wainscot, lowered to something like a modern chair rail, took shape definitely, with base, crowning-mold and panels. It was of wood or marble, designed in the flat, enriched perhaps



## THE RENAISSANCE IN ITALY

with intarsia or colored marble panels. Above it, the classic system of columns and full entablature was not yet adopted as a wall treatment, but a light cornice and frieze were often used below a barrel or coved vault or a flat ceiling. Doors and windows were square headed, of classic proportions, the height being about twice the width, and were framed with classic moldings and cornice, usually with some ornamental detail. Doors were not yet made a feature of the room nor placed on the axis, except the doors from the gallery to the one or two great rooms of the first floor. With these changes, even without decoration, interiors assumed a classic air, while by a more complete unity in arrangement they attained a certain elegance.

**FURNITURE.**—The furniture of the period developed greatly in the variety of its pieces and in design, following the rapid advance of comfort and luxury. In construction it was still right-angled and based on mediæval board furniture. Its makers knew no other and could only change their traditions slowly. No Roman furniture existed to revolutionize their forms, but they did adopt the new style in their decoration. About the middle of the fifteenth century in Florence, when three great Renaissance palaces were building at once, the furniture began to show classic ornament on the moldings, and by the end of the century it had taken on the classic spirit as well. In Venice, where the mediæval style in all its arts had a deeper root, the change began toward the end of the century; in other cities it varied according to their position between the two.

**PROCESSES.**—The old processes of decoration still continued to be popular. Pastiglia, sometimes called “gesso,”

## GREAT STYLES OF INTERIOR ARCHITECTURE

a plaster composition which could be readily modeled and applied to woodwork, was used on cassoni for figures in high relief or arabesques in low; it gained in delicacy during this time, but, being of necessity heavily gilded, it never approached carving in quality. Inlay, in fine lines or spots of light wood, chiefly in geometrical, interlacing patterns, persisted till the end of the period, especially in the modest sacristy cupboards. Painting, used in the gorgeous cassoni for panel pictures, claimed the efforts of the greatest masters; Leonardo's "Annunciation" in the Louvre is only one of many such panels now hung as separate pictures all over Europe. Even those still remaining in place in the furniture reflect the progress in painting, perspective, landscape, and light.

The newer processes all were called on to key the furniture up to the rooms. Intarsia was much used for cassoni and door panels (Ch. II, Pl. 7). Practiced chiefly outside of Florence, it reached its greatest development in Verona and Venice in the last quarter of the century, after which it degenerated into trivial effects of technique. A new process originating in Venice, but known as Certosina, from a famous workshop near the Certosa in Pavia, was much used in high cabinets. It consisted of many small pieces of ivory, bone or white wood, inlaid in starlike patterns, evidently of Byzantine origin. It also appears in one of the few mediæval chairs (Ch. I, Pl. 10a). The most typical new process of the style was carving in the round. In design it was not geometrical, but natural, in forms of leafage or in paw-shaped feet, or the conventional classic ornament, such as volutes for table ends. It was developed more and more as the style grew and in the next period became all-important. In all



## THE RENAISSANCE IN ITALY

these processes, then, furniture kept step with architecture, which was, after all, most natural, for they were both produced in the same workshop, often by the same man. Those artists and craftsmen spoke only of "one great art" and knew themselves capable of producing either a chair or a colonnade.

**THE CASSONE.**—Of all the articles of furniture the cassone was, as before, the most numerous, most useful and most elaborate. Its shape was long and narrow, with flat top and solid base. It was rectangular until about 1500, when the front was given a flare outward; in Milan it was sometimes made in two contrasting curves, like the splendid sarcophagi of the northern Italian tombs. Moldings were used for a cornice and base; as the style developed they were given bolder silhouettes, while the serviceable flat top was reduced by handsome concave moldings that completed the decorative effect of the whole piece. Pilasters or classic brackets were sometimes worked on the corners or between panels. Ornament in the various decorative processes was gradually added until by 1500 it was applied throughout the front and ends. With the growing feeling for classic unity, the design of the front was changed from a series of small panels to three long ones and finally to only one. It was on the panels that the most beautiful decoration of the time was lavishly spent—intarsia, paintings and especially carving. Probably in splendid dignity these cassoni have not been surpassed by any furniture (Ch. II, Pl. 1).

**CUPBOARDS AND CHAIRS.**—The sacristy cupboards kept their same general shape, but were made in one story with only two or three large doors. Instead of many small panels, they had a large one for each door.

## GREAT STYLES OF INTERIOR ARCHITECTURE

Sometimes small panels were added to the composition, or simple interlacing inlay for the borders. Occasionally they had classic pilasters to mark the divisions, with a cornice above. Chests were used, shorter and higher than the cassoni, of plain construction and few moldings, simply decorated with painting or inlay. Cabinets of two stories, the upper part being sometimes arranged with a drop front for writing, were made chiefly in Venice and Pavia. The most famous were made with perfectly flat surfaces covered with the *certosina* work already described. Several kinds of seats now came into use. The largest was in effect a cassone bench with back and arms, as its name "cassapanca" indicates. Being cumbersome, they were less common, but were always finished handsomely, with good moldings and some carving (Ch. I, Pls. 3, 7).<sup>1</sup> The *sgabello* (Ch. II, Pl. 11b), a forerunner of the side chair, now came into common use. Its base and back were cut in bold outlines and it was sometimes dignified with carving. A form of stool chair with three or four legs and low back was also used (Ch. I, Pl. 7), and ordinary stools and benches were numerous, although too plain and unimportant to be preserved. In chairs, a small light type, known as the "Monastery" type, was invented at this time (Ch. I, Pl. 4). The only armchairs were of the "Dante" type, differing from those of a former period in having Renaissance rosettes of some slight classic touch, and the "Savonarola" type (Ch. II, Pl. 11a). One explanation of all these large and comfortable chairs being made to fold is that they were always being carried out of doors, up on the roof or into the garden where the Italians spent

<sup>1</sup> That in Plate 7 belongs properly to the High Renaissance.

## THE RENAISSANCE IN ITALY

much of their time; another is that they could be packed more easily, furniture being so rare that it was carried about as the owner moved from palace to villa. The "Dante" chairs had seats and backs of velvet or ornamented leather, while the "Savonarola" had seats of wood. With their flowing curves and touches of color, both were the most decorative of chairs and quite worthy of the splendid cassoni and the rich decorations of the room.

**TABLES: BEDS.**—The long tables were of the trestle type with wooden stretchers. Their length is due to the fact that when used for eating all the diners sat on one side, often on a bench against the wall, leaving the other free for service. The ends, decorated with classic scrolls or carving, were made into beautiful shapes (Ch. I, Pl. 2; Ch. II, Pl. 11c). The center tables that came into use about 1500 were much smaller and plainer. They were usually made on a central pedestal, either a box shape or grouped legs (Ch. I, Pl. 5). Beds of this period are known chiefly from pictures. The well-known one of "St. Ursula's Dream," by Carpaccio, shows us that a Venetian bed had a plain frame with high posts and a little valance; from others we know that the dais bed of the previous period was still used in Florence.

**TEXTILES.**—Textiles began in this period to be an important factor in the decoration of interiors. While they had been imported for use before, all except tapestry were now manufactured in Italy and designed in the Italian spirit. It is recorded that in the time of Lorenzo the Magnificent eighty-five workshops existed in Florence, producing velvet, brocade, satin, damask and taffeta. As we know that Genoa and Venice were also



## GREAT STYLES OF INTERIOR ARCHITECTURE

great centers of the industry, it can readily be imagined how widespread the use of stuffs must have been. There were portières for doors, of velvet and brocade, straight hanging, with valances. There were splendid coverings for beds, richly colored, in velvet and brocade, and light valances, as we have seen, or curtains draped all around. There were no hangings at the windows, according to pictures and similar sources, very possibly because the glass, being in small leaded lights and not transparent, was itself sufficient protection. There were velvet backs on the folding armchairs and loose cushions of the most gorgeous colors and material for the cassapanecas and chairs (Ch. I, Pl. 7). In design these materials show a great variety. Those from the early part of the fifteenth century are closely copied from the East, in motives and arrangement; those from the early part of the sixteenth still show their derivation, but the larger scale, the tendency to naturalism in flower forms, the full curves of their medallions and flowers, have transformed them into a true expression of the Renaissance (Ch. II, Pl. 12b). The colors, too, departed from the subtler combinations of the Orient to crimsons and greens in two or more tones, with gold or cream backgrounds. The texture of the surfaces, on the other hand, was pushed much further, perhaps another case of the Western preference for relief over flat pattern. Cut velvets were the most notable in texture, but the variations seen in the damask, satin, taffeta, sometimes even in combination with the velvets, are all distinct contributions of the century to this ancient art.

THE ROOM AS A WORK OF ART.—After seeing and studying these lovely interiors, their furniture and tex-



## THE RENAISSANCE IN ITALY

tiles, one comes to feel that there is an underlying difference between them and their predecessors of the mediæval period. These are not like mediæval rooms, designed for an ample family life or entertainments, and then enriched with painted walls. They are still less a background for decorative hangings and furniture. They are an end in themselves; they are works of art, intended to be good to look upon, regardless of furniture or of occupants. In this new aim princes and financiers found their pleasure and competed for precedence. It was truly one of the noblest of all works of art, in which the patron and the artist must work together for years, the one striving to obtain the greatest masters and pouring out the means to maintain them, the other directing the various craftsmen and dominating all with the skill of his own hand. The goal they strove for was beauty for itself, not for a purpose, whether religious as in the past or political as in the future. For this beauty was of a kind that their fellows could understand. If a tanner or a weaver did not recognize the nymph in the medallion, he could still enjoy the delicacy of her white modeling on the blue background, and in the paintings he could always read the titles of the Virtues. But while the decoration was indeed of a story-telling kind, it was above all one of pure charm. Here was a full orchestra of all the decorative arts, creating a symphony to last for centuries, a symphony richly intricate, but always of rippling melody. This beauty was sought by the artists of the Renaissance not in the architectural forms of the rooms, but in what was added to them, in their decoration. It is true that they used splendid vaults and dignified proportions, but these were a legacy from the mediæval

## GREAT STYLES OF INTERIOR ARCHITECTURE

time. Their work was to create a scheme of decoration to blend and beautify every part. With the romantic enthusiasm of the Middle Ages, with the heritage of classic architecture, with their own overflowing imagination, they carried their work to perfection. By drawing all the sister arts of decoration within the walls of a single room, they achieved their balanced and intricate beauty.

### PART II. THE HIGH RENAISSANCE

IN architectural history it is usual to consider the middle of the sixteenth century (1530 to 1580) as a second phase of the Renaissance, and in looking at the typical interiors of this period (Ch. II, Pls. 13 to 17) we seem to feel in them a new character—a character to which the name of “High Renaissance” properly applies. It is evident that these belong to great palaces or stately villas; that the rooms are larger and more dignified. Their names indicate a change; they are either in Rome and its vicinity, or in the princely cities of the north—Mantua, Genoa and Venice.

CHARACTER OF THE SECOND PHASE.—In general their character is more elegant, more formal, more impressive; life and architecture are most costly and more ceremonious. There is also a greater variety of expression—whether a formal dignity (Ch. II, Pls. 13, 14), a light gayety (Ch. II, Pl. 18) or an informal naturalism (Ch. II, Pl. 17). The motives of the decoration, too, vary greatly, from purely architectural to purely realistic, with much use of the figure. In a word, interior design has developed in knowledge, in effects and in resources.

## THE RENAISSANCE IN ITALY

THE TWO SCHOOLS OF BRAMANTE AND OF GUILIO ROMANO.—Two differing tendencies run through the High Renaissance, the one seeking to limit architecture to its own essential effects, the other to combine it with the arts of decoration, the one relying on the classic spirit of harmony and serenity, foregoing the distractions of sculpture and painting, the other continuing the charm of detail of the early Renaissance. Although the architectural tendency was characteristic of the exteriors of the period, the decorative generally controlled the interiors. A wall scheme of pilasters and arches (Ch. II, Pl. 13), or a plain wall crowned only with a wide frieze and cornice, illustrate the one. The painted loggias of the Vatican and of the Villa Madama at Rome (Ch. II, Pl. 18), the carved ceilings of the Farnese and the Massimi Palaces (Ch. II, Pl. 16a), the ornate vestibules of Genoa (Ch. II, Pl. 15), the entire great Palazzo del Té at Mantua (Ch. II, Pl. 14), are all examples of a splendid sculptured and painted decoration.

ARCHITECTURAL QUALITIES.—But if in the last period beauty had been sought in decoration alone, it was now sought also in the shapes and proportions of the rooms and in their architectural features. We feel the study of proportions in the rooms; in fact, their length and height and width were no longer a matter of convenience or economy, but of pure design. We feel the study of architectural lines in the arrangement of the vaults and the domes, in the long lines of the cornices and the strong arches carrying the barrel vaults. We feel finally that there is more arrangement—that is to say, composition; that the doors are carefully grouped; that ceiling and wall divisions are no longer mere repetitions, but fall into rhythms; that the principal motives come on the main axes; that the central



## GREAT STYLES OF INTERIOR ARCHITECTURE

motives dominate the others in size or in relief or in interest. The color is lighter, instead of the rich tone of Mediæval or of early Renaissance decoration; even white backgrounds become common.

ARCHITECTURAL FORMS: WALLS.—The new architectural feeling showed itself even in the decoration of the walls. These were now treated as solid surfaces (Ch. II, Pl. 13), no longer as fields for pictures with depth of perspective and atmosphere. Sometimes, indeed, there were pictures, but they were more decorative. Sometimes the walls were covered with “grotesques,” a light decoration of painted motives on a white ground, entirely unreal in their supports and in their subjects, a mixture of modern and classic, free and conventional (Ch. II, Pl. 16b). They were based on the Roman interiors that had been lately discovered and introduced to the modern world by Raphael in his famous loggia of the Vatican and by his followers in the Villa Madama (Ch. II, Pl. 18). They soon became immensely popular and were carried out in all sorts of ways, either filling whole panels of the wall or vault or used as a background for a small panel or mural painting. Very often the main part of the wall was left plain for rich hangings and was decorated only with a wide painted frieze containing figures or heavy leafage. In these cases the vault was almost sure to be richly decorated, at first with both relief and painting, but toward the end of the period with either one or the other (Ch. II, Pls. 14, 15). Rarely the wall was clothed with a scheme of pilasters and panels—the most elegant and monumental treatment of all (Ch. II, Pls. 13, 17).<sup>1</sup>

<sup>1</sup> Such was the scheme of one of the most often illustrated rooms of this period—the *salone* of the Massimi Palace in Rome—which, however, was carried out in paint (Anderson, Pl. 41, after Le Tarouilly).



## THE RENAISSANCE IN ITALY

**CEILINGS.**—Ceilings were often flat, but no longer showed the beams. Their design was much more developed than in the early Renaissance; their panels were deeper, while the main panels were often very large and splendidly designed as the principal motif, with others falling into varied shapes around them (Ch. II, Pl. 16a).

Vaults were used in a greater variety. The half groins with their lunettes supporting a flat central ceiling were used as a basis of elaborate grotesques (Ch. II, Pl. 16b).<sup>1</sup> Barrel vaults were broken up by ribs (Ch. II, Pl. 14) and penetrations, or even built on a circular plan (Ch. II, Pl. 17); cove vaults were adopted for their possibilities in decorative panels; flat domes added a new beauty of outline (Ch. II, Pl. 18).

**MINOR FEATURES.**—Doors were usually framed with plain architrave moldings, perhaps crowned with a frieze and cornice in the true Roman manner (Ch. II, Pls. 13, 14), no longer being treated as a small order with pilasters. This was part of the general feeling that an order should be reserved for the full height of the room or even for the façade. The floors were now richer and designed with marble panels or occasionally with mosaics. Mantels, like the doors, were seen to be a minor feature and were usually framed with moldings. Brackets or heads set on small tapering pedestals took the place of the pilasters with richly wrought arabesques; their friezes were simpler, with no playful cherubs or hanging garlands, leaf scrolls usually taking their place.

**APPLIED DECORATIONS.**—Although the decoration on the ceilings was as full as in the early Renaissance, it was more formal, with more repetition and less story-telling

<sup>1</sup> See also the famous frescoed ceiling of the Farnesina Palace in Le Tarouilly.

## GREAT STYLES OF INTERIOR ARCHITECTURE

appeal. Its subjects were Roman, but its minor motives were often Italian and artificial, such as the little canopies and harlequins in the grotesques. In general, it was on a larger scale, set in larger compartments. As time went on there was less and less carving and more painting, the climax being reached in the famous vault of the Sistine Chapel, where even decorations of painted architecture were introduced. The ornament showed a surprising range of invention and resource. It was sometimes ultra-classic, as in the ceiling of a Roman Cardinal's palace (Ch. II, Pl. 16a), sometimes ingeniously artificial and modern in a great vestibule or *salone* for public receptions (Ch. II, Pls. 15, 16b), sometimes quietly natural in the vault of a country villa (Ch. II, Pl. 17).

THE LOGGIA.—A marked innovation in interior apartments was the loggia, a creation of this period. Developed from the roof loggia or from the courtyard colonnade, as a sheltered place to enjoy the open air, it was built into the house on the garden side, and designed with all the charm of an interior, yet with exterior forms—columns, doors and windows. Its late arrival may have been due to the increase in garden design as well as to the advance in knowledge of the orders which made it available as part of the façade. Perhaps it was due even more to the advance in the art of good living, in which a prince or a pope must have his high vaulted loggia shadowed by its low openings on the garden, where he might chat on art and taste his figs and wine in the hazy afternoon (Ch. II, Pl. 17).

To fulfill this luxurious rôle, the decoration was lighter in character than that of the interior, as in Raphael's painted loggia for the Vatican, where squirrels and birds

## THE RENAISSANCE IN ITALY

play through the dainty scrolls, or again in his Villa Madama, where the small scale of the colored medallions, the pale blues and greens on a white field, and the miniature niches and statuary create a fairy hall by purely architectural means (Ch. II, Pl. 18). Here, too, stucco first entered a wider field, enriched with old forms of leaf ornament and grotesques, discovered by the painter's private corps of archæologists in the Baths of Titus. In two later examples, those of Pope Julius at Rome (Ch. II, Pl. 17) and the Palazzo del Té at Mantua, we may see the classic orders used for interiors with exact respect for antiquity in detail, but with Renaissance freedom in arrangement, their columns doubled and subordinated to the vault. The vaults, too, were given freer, less monumental forms, as in their division into smaller units or in the restraint of flattened domes. Altogether the loggias form a fascinating episode in Renaissance design, quite characteristic of its originality, its complexity and its charm.

**FURNITURE.**—The furniture of the High Renaissance bears the same relation to that of the earlier period as does its architecture. There are the same pieces, but the detail is more varied and more classic, with more figures and greater refinement. Its lines fall often into double curves and occasionally into the broken curves of the Baroque. Its general air is richer and more elegant. In Florence, the decoration consisted of paneling as well as carving, in Milan and Bologna, of heavy carving. In Venice, the former use of color and gold with carving lingered to nearly the end of the period; Venetian carving, also, was less varied in size and produced a more even effect. Everywhere the older processes of gesso work, inlay, and painted panels had been discarded.



## GREAT STYLES OF INTERIOR ARCHITECTURE

**THE CASSONE.**—The cassone was still common, and rich with carved figures in action, and large leafage. The front panel was often filled with the story of some classic myth in the fashion of the Roman sarcophagi, which were greatly admired, or with decorative scrolls like the Roman friezes (Ch. II, Pl. 19). The top was shaped with flowing moldings, and the general contour of the body was made to flare outward, or at least was given a broad flaring base. On the corners were set figures or acanthus leaves to enrich the silhouette, and the whole was raised from the floor on paw feet.

**THE CREDENZA AND CABINET.**—The credenza had now settled down to a fairly uniform shape, that of a heavy cupboard, with two or three wide doors and flat top. These doors were separated by fluted pilasters, or by panels, or occasionally by semi-classic brackets. Their panels were usually plain, the only ornament being on the divisions between, or sometimes on the moldings. Compared with the earlier ones, their fronts were more complicated and their moldings larger. Cabinets were usually of two stories; above was a cupboard with two doors, inclosing many small drawers; below was another cupboard or the whole was carried on legs. The ornament was similar to that of the credenza (Ch. II, Pl. 21b).

**TABLES.**—Trestle tables were developed into beautiful forms. Their ends offered an opportunity for varied silhouettes of full or broken curves, inclosing brackets, heads, or vases, carved in strong but elegant relief (Ch. II, Pl. 20a). The stretchers also were well studied in outline and carved or inlaid, and sometimes took the form of a brace on the under side of the shelf. Such



## THE RENAISSANCE IN ITALY

tables were made with or without drawers and varied greatly in length.

A variation of the trestle table had a series of slim posts, columns, or spindles instead of stretchers, and sometimes a pair of these instead of the solid ends. This type came in from the north, perhaps from Liguria, and was naturally confined to the richer examples.

A new type of table, with four legs connected by stout boards close to the ground, began to appear. This form, apparently, did not inspire confidence at first, for it was heavily built. It was treated as a plainer form, with little decoration, and that chiefly on the legs. Center tables were improved by richer curves in the central pedestal or by a tripod of carved legs. In the small tables there was merely a heavy baluster raised on a broad flat base, the ancestor of so many center tables, even down to our own time (Ch. II, Pl. 20b).

**CHAIRS.**—Armchairs in the first half of the sixteenth century were still of square outlines, with high backs and projecting finials. The backs and seats were made of tooled leather, often of red and gold, with large round-headed nails, or they were upholstered in velvet, crimson or purple, with galloon and fringe (Ch. II, Pl. 21a). The only carving was in the leaves on the finials, and in the arm supports and front legs, which were plain turned balusters. The apron across the front was upholstered and very deep, and the legs were carried on side runners. In the second half of the century the runners were often omitted, the broad apron became an ornamental panel, while the finials and stretchers were touched with gold.

Side chairs began to appear in this period. They were square, of the plainest construction, with leather or wood

## GREAT STYLES OF INTERIOR ARCHITECTURE

backs and seats. In the second half of the century a very ornate form of side chair, with one or two panels in the back and one in front below the seat, became quite common. These were usually much ornamented, with small scrolls or cuspings (Ch. II, Pl. 21c shows an arm-chair of similar design). They show the beginning of the Baroque spirit and seem strangely out of place with the elegance of the High Renaissance.

High four-post beds with architectural cornices and elaborately painted ceilings appeared in this period, but were apparently only produced in a few rich examples.

TEXTILES.—Silks were very abundant and splendid, although perhaps inferior in design to those of the earlier Renaissance, as the artists confined their attention more and more to the major arts. The designs were based on flower and animal subjects, included in medallions or irregular shapes, less strongly marked than before. Velvets were now usually designed in small broken patterns of a somewhat dry character, with short conventional leaves and stems, and the ground closely filled. The general scheme of colors was lighter, the grounds being yellow, green or silver, and the raised pattern red or light green or blue. Damask and velvet were used for upholstering furniture, designed in large scrolls, vases, and foliage, similar to those in the architecture. The falling off in beauty and variety of these textiles is due, perhaps, to a Spanish influence. The political supremacy of Spain in the Italian states and the inability of the rest of Europe to import Italian silks now forced the austerity of Spanish taste on the rich joyousness of the Early Renaissance. Either the walls in the richer palaces were hung with damasks and brocades embroidered with rich colors

## THE RENAISSANCE IN ITALY

and gold and silver, or they were covered with embossed Spanish leather or Flemish arras. The splendid four-post beds were hung with silks of mulberry and crimson, shot with gold thread. Curtains and portières were of silk or tapestry and the rugs and carpets on the floor came from the Orient.

CONCLUSION.—While the design of the High Renaissance has not the personal and intimate character of the Early period, it has plainly arrived at a treatment for large and dignified rooms in a great variety of expression. The aim is less of pure charm than appropriateness for the use; the ideal is to produce a decoration based upon architecture, employing sculpture and painting in a new and architectural way. Although one may regret the loss of the almost lyric beauty of the earlier period, he feels that he has been initiated into a wider field, of a new and expressive appeal, with its own dignified and lofty character.

## THE RENAISSANCE IN FRANCE

POWER OF THE RENAISSANCE.—It is only when we leave Italian interiors and begin to study those of France that we realize the immense force of the Renaissance impulse. Thus far we have seen it appearing to the Italians as a fashion in architecture, enhanced by an ancestral tradition and racial taste. Under this double spell they seem to have followed it naturally, first adopting its classic forms, its ornament and its use of painting and sculpture, then finding its deeper ideals, which changed the whole character of the interiors. Now we are to see it as an active principle, so strong that it spread over the whole of western Europe, overcoming native styles, captivating designers with the authority of classic Roman monuments and formulas, fascinating them with the new revelations of proportion, symmetry and composition. In this conquest the first country to feel its power was France.

FRENCH GOTHIC.—During the three-quarters of a century that the Renaissance had been progressing in Italy, developing into a complete style throughout the cities of the center and the north, secular architecture in France had been unconsciously undergoing a change. Into the plans of its fifteenth-century houses, such as that of Jacques Cœur at Bourges or the Hôtel Cluny at Paris (1485–90), had come a feeling for light and air, for some degree of



## THE RENAISSANCE IN FRANCE

comfort and for joyous expression, stirrings of the same social tendencies as in Italy. Into the very spirit of its late mediæval design had crept a preference for the horizontal instead of the vertical line, for the elliptical instead of the pointed arch, for a more open spacing, for a richer ornament. The whole style seemed moving toward a new phase; this late Gothic was indeed the point of departure of the Renaissance. In spite of the former historical view that the style was "dying," which is to say that creative skill was disappearing, we may well believe that the style was changing in harmony with the spirit of the time and that artistic invention was still in play.

FIRST CONTACT OF THE FRENCH WITH RENAISSANCE.—How far this movement within the style might have gone, we shall never know, for a purely unarchitectural event interrupted it. In 1495 occurred the first of a series of French military expeditions into Italy, and the king, the court and thousands of Frenchmen found themselves face to face with the brilliance of Italian culture. Captured by its art and most of all by its architecture, they yielded completely to the charm of the Renaissance. In their letters home they were unable to find words to express their admiration. And it is perhaps worth noting for those of us nurtured on stories of chivalry, who feel an inward affection for the picturesqueness of Gothic architecture, that these men who knew it in its full flower, who understood its construction and decoration, were so carried away by the appeal of this foreign style that they at once began to substitute it for their own. The power of the Renaissance over the French imagination, thus so strikingly begun, continued

## GREAT STYLES OF INTERIOR ARCHITECTURE

to grow. At the end of twenty years of eager, if not discriminating experiment, of adoption of Italian ideas and details in a mixed Franco-Italian decoration applied to a few palaces and tombs, they had already arrived halfway at their goal, and found themselves in a transitional style, a true blend of both elements, resulting in new problems and new combinations. This was the style that is known by the name of Francis I.

**BLENDING OF GOTHIC AND RENAISSANCE.**—This change was accomplished more easily because the characteristics of the new style were well suited to the drift of later Gothic toward openness, cheer, even a pagan gayety, toward horizontal feeling and round arches and curves. But it was the king and the great lords and ministers of finance who pushed the innovations; the communities, the master builders and the masons held to their Gothic traditions. There was, therefore, no sudden disappearance of the old style as in Italy, but a gradual increase in the Renaissance influence. Even in the twenty-five years of comparative balance that we may properly single out and call the transitional period there was a growing change, always in the same direction. This change began with ornament and moldings, then involved larger and larger features, such as capitals, ceiling coffers, pilasters, doorways, and finally, under Henry II, influenced the whole scheme of the room toward a new symmetry and completeness of design. The old tradition lingered on in certain well-loved features, such as the towering chimney pieces; in a half-Gothic expression given to the foreign leaves and capitals; in a preference for decoration that depended on the construction, such as the ceiling, coffers and beams; finally, in the elements that

## THE RENAISSANCE IN FRANCE

were governed by French climate and life, such as large windows for sun, suites of rooms for an indoor existence, complex plans for housing a king or a great seigneur.

THE ITALIAN INFLUENCE.—How much of the work in the new style was due to the Italians, who seem to have been architects in something like the modern sense, and how much to the French, who were rather master builders and masons, has been a matter of great controversy. At present it seems safe to say that<sup>1</sup> the relation between architect and master builder was in a formative state; that while the French master builders played a large part, the Italians not only supplied plans and models in many cases and an artistic leadership, but were the inspirers of even more work than we know; that their labors resulted in a new race of French architects, who in the next reign were able to take the lead and produce a classic style of truly national character.

INFLUENCE OF FRANCIS I.—The period is generally known by the name of Francis I, and he well deserves the honor. A true lover of Italian culture, a builder who, if he did not finish, at least began a series of great châteaux, an amateur who probably inspired much of their plans and character, he, more than any other man, was responsible for the progress of the style, its defects and its virtues. The defects were due to his love of ornament, on which the interiors depended for their interest rather than on good proportion and composition, to his restlessness, which experimented with the Renaissance rather than mastered it, and to his extravagance and fondness for hunt and masque, which led to vast ill-proportioned

<sup>1</sup> Michel, *Histoire de l'Art*, Vol. IV, pt. 2, page 508. Ward, *Renaissance Architecture in France*, Vol. I, page 60.



## GREAT STYLES OF INTERIOR ARCHITECTURE

schemes like his splendid stairway at Chambord. It is pleasanter to speak of the style's virtues, the elegance of manners reflected in delicate and graceful arabesques, the abounding vitality that produced endless invention and sparkle of carving, the culture that welcomed a new world of classic architecture as well as mythological sculpture and painting.

### THE STYLE OF FRANCIS I

RESTORATIONS.—When we come to the actual appearance of the interiors, we find ourselves almost at a loss for complete examples. While there are many elaborate and well-meant restorations, these we know in many cases to have departed so far from the letter and the spirit of the original that one is inclined to mistrust almost all of them as historical documents and to limit himself, if necessary, to authentic fragments. Some of these are still in place, others are in museums; some of the elements, such as the proportions of the rooms or the general shapes of the windows or the chimney pieces, may still be seen through their modern garb of color or carving. And thus, though deprived of the pleasure of seeing many typical rooms, we may still acquire a certain familiarity with the style.

PROPORTIONS.—The general proportion of the large rooms tends to be narrow partly from a Gothic habit, partly because the span for their vaulted or beamed ceilings was limited to a simple construction; a larger hall could only be achieved by adding to the length, and thus we find the most famous example of the style, the Gallery of Francis I at Fontainebleau (Ch. III, Pl. 6a) having the extremely narrow dimension of 20 feet in width for a length of 165 feet. On the other hand, such a gallery as



## THE RENAISSANCE IN FRANCE

this would be satisfactory only in a country bred in a tradition of narrow Gothic naves and narrower aisles. The proportions of smaller decorative parts being based on Italian work were often square, as in the stone ceiling coffers, or were only moderately oblong, as in wooden wainscot panels. In scale, the parts were small and many, for instance vault coffers, or ceiling beams, or door panels; the ornament was extremely delicate, exactly as in Italy, and with the same effect of refinement and charm. Closely allied to this smallness of scale was a tendency toward excess of ornament and consequent scattering of interest, the same virtue to a mediæval eye and blemish to a modern that we found in the Italian original.

SYMMETRY.—Symmetry, in contrast to Gothic naturalness, now became an ideal in planning, as can be seen by contrasting the old Blois of Louis XII with the new Chambord of Francis. But in the smaller field of the interior and its decoration we are still near to Gothic memories, and it is not a dead symmetry, but a vivacious balance, that fascinates the craftsmen. If we scrutinize any one of the splendid chimney pieces (Ch. III, Pls. 4, 5) on which they seem to have lavished their happiest imagination and most generous effort, we shall see that its upper field is divided into panels, each with a different scutcheon or medallion, that the supporting pilasters on either side have different arabesques and even different caps. And yet how easily these varying motives balance one another and how the composition stands as a whole! And so it is throughout the charming little motives of the flat vault of the Hôtel Lallemant at Blois (Ch. III, Pl. 3) or the bewildering arabesques of the famous stair newel in the great château (Ch. III, Pl. 7).

## GREAT STYLES OF INTERIOR ARCHITECTURE

CONSTRUCTION.—The construction of the building, such as the beams of its ceiling, was not only left exposed, but was itself used to give interest to the interior, following the Gothic tradition. But now there was the beginning of a change; the constructive lines were laid out with certain decorative forms in view, coffered barrel vaults (Ch. III, Pl. 2), elaborate star-shaped compartments (Ch. III, Pl. 6a), paneled stone ceilings (Ch. III, Pl. 3). The next step was to come when under Henry II these decorative forms were built without following the construction at all. And yet with all this effort for charm and splendor, it was only in the most important interiors of the period, and very few of those, that a definite scheme governed the room as a whole. This was a Renaissance conception of design that had not yet permeated the late Gothic ideals; as a matter of fact it was in opposition to them, for they consisted in pushing to the limit of ability a superb chimney piece or a rich ceiling, without thought of suppressing anything for the sake of a general effect. In this lack of composition, in the abundance of decoration rather than breadth, and in the frank use of construction, we see plainly that the underlying qualities of the style, springing from the unconscious habits of mind of its builders, were still unchanged, were French and mediæval.

LINE AND COLOR.—In its typical line, a thing easily seized by the eye, the new style showed clearly the impress of the Renaissance. While the curve of its vaults was still elliptical as in Gothic, the curve of its ornament had almost the long smooth flow of the Italians, varied with the double curve of their scrolls (Ch. III, Pl. 7). All small arches, however, were now semicircular and were framed by the firm straight lines of some sort of an order,

## THE RENAISSANCE IN FRANCE

in doorways, chimney pieces and wainscots (Ch. III, Pl. 5). Ornament was less and less placed on the outside of the bounding lines, sculptured figures, of course, being an exception (Ch. III, Pl. 6). In its color, also, the style borrowed from the Renaissance, especially the idea of a colored background for carving and of the free use of gold. Beams were painted in small geometrical patterns, the walls were rich with the somber hues of tapestry, simple hangings, or paint; and even the floor glowed with enameled tiles. Whether these colors were as strong as those that we see in the restored blue and gold chimney pieces and red walls of Blois, for instance, is very much of a question. But in any case, the element of rich color given by the wall paintings to so many Italian interiors was not found in France, where painting was still confined to small portraits. A striking exception was the wall decoration in the gallery of Francis I, in which the paintings as well as the frames were entirely the product of imported Italian artists and stand out in contrast to the rest of the room (Ch. III, Pl. 6).

ORNAMENT.—The saying that the active principle in any new art is ornament was particularly true of the Renaissance in France. Lavish in quantity and brilliant in execution, it evidently fascinated both the foreign and the native artists. The French craftsmen were perhaps tired of the intricacy and repetition of their native ornament and ready for any change; at least they seemed to have adopted the new detail with surprising rapidity. To its execution they brought great resources of technique in carving of both stone and wood, a delight in the difficulties of cutting moldings and intersections, and a standard of prolific invention that never duplicated a



## GREAT STYLES OF INTERIOR ARCHITECTURE

capital. The new ornament was inspired by the school of Milan, in which technique and invention rivaled those of the north and called forth all of its art. Small wonder that the carvers seemed to revel in their opportunity and produce such ornament as that on the stair of Blois (Ch. III, Pl. 7) or in the splendid chimney pieces of the Loire (Ch. III, Pls. 4, 5). In contrast with the contemporary work in Italy which had lost its first refinement, this French ornament is marked by an elegance characteristic of the culture and manners of the court, and by an extreme delicacy, seen, for instance, in the tiny stems and buds of the arabesques (Ch. III, Pl. 7) or the sensitive faces in the medallions. These medallions were one of the principal motives, used in the spandrel of an arch or the center of a panel; another was the diamond-shaped lozenge, placed in a paneled pilaster or on the under side of a beam. Both of these were very characteristic of the style and disappeared in the next reign. While all this ornament was clearly based on Italian models, the old traditions of Gothic naturalism cropped out in forms of birds and squirrels among the leafage and heraldic emblems, in the center of the panels. A certain Gothic abundance showed itself, too, in fuller, closer scrolls and bolder curves than appear in the Italian friezes, as well as in grotesque figures of contorted outline used to give a marked silhouette to a capital or a bracket. The sea forms that now appeared, however, such as the shell or the dolphin, were entirely foreign to the native style, which had sprung from the inland provinces of France.

The spread of this new ornament throughout the country, where it appears without the changes of provincial schools, as in the preceding style, was due partly to the



## THE RENAISSANCE IN FRANCE

consolidation of France under the kings from Louis XI on, but still more to the numerous Italian engravings and books which since the recent invention of printing now began to find their way everywhere. The dolphin entwined about an anchor, for instance, that often appears in the ornament is supposed to have been taken from the book plate of Aldus, the famous Venetian printer.

It was again a French trait that almost all of the ornament was carved. No painted panels as in Italy, no wood inlay, no applied molded ornament, had a place in their crafts or appealed to their taste. Painted ornament of a simple kind was used in remoter places like ceiling beams, but relief work was their mainstay throughout.

CHIMNEY PIECES.—Of all the features in the interiors of this period, the one of chief decorative interest was the great stone chimney piece, towering to the very ceiling and fairly sparkling with carved ornament. The size of its fire-opening, necessary to warm from head to heel a crowd of shivering retainers, tells of its northern origin; the ponderous over-mantel, descended from the mediæval hood, seems to have kept its hold on the imagination throughout this period and the next. In its details might be traced, if one were so minded, the whole story of the Renaissance invasion of French design; the paneled pilasters topped with bracket or quasi-Florentine cap replacing the groups of Gothic colonnettes, the right-angled cornice above replacing the rounded moldings and corners of the earlier string courses, the three arches replacing the double panel, the conventional niche, with or without its storied bas-relief, usurping the place of the heraldic scutcheons of the lord and his lady. Yet the most classic, like the least, are essentially picturesque,

## GREAT STYLES OF INTERIOR ARCHITECTURE

full of the abundance and variety of the old tradition. Yet it must be said plainly that, far from being a part of a scheme for the room, they overpower it, in their bigness, in their preëminence of interest, in carving and design (Ch. III, Pls. 4, 5).

CEILINGS.—Next to the chimney piece in architectural importance was the ceiling. In vestibules, stairs, and small chapels or oratories, the older stone vault was still used (Ch. III, Pls. 2, 3). It was elliptical or nearly flat in outline, with Gothic ribs and bosses, or with the sunken coffers of the Renaissance. The decoration of these coffers was blissfully unclassic, consisting of the personal "F" or the salamander of Francis himself (Ch. III, Pl. 2), or a variety of heraldic devices. In rooms the ceiling was always of wood, the beams being small and closely set, with larger ones carrying them at intervals. The beams were usually not molded, but were painted, as also the spaces between, with small lozenges and simple scrolls in dull colors, the whole effect being rather dark and heavy and rich (Ch. III, Pl. 1). In the few large halls star-shaped wooden coffers were arranged between large beams (Ch. III, Pl. 6), the first step away from these strictly constructive beamed ceilings to the purely decorative forms of the next period.

WALLS.—The walls of stone or plain plaster were covered with tapestry or with plainer hangings, which in the case of the royal household were taken down and carried around with the court as it jaunted about from château to château. Often the walls were painted, but probably not with much elaboration, as tapestry was always preferred and was not rare. The lower part of the wall was often covered with a wooden wainscot, per-

## THE RENAISSANCE IN FRANCE

haps as a protection against damp and cold as much as to preserve it. The room was arranged, when possible, to give a symmetrical spacing of the windows. These were subdivided by a stone cross-bar and mullion, and in the most important rooms were fitted with metal frames and small lights or sometimes "bull's-eyes" set in leads. In all other rooms oiled linen or paper was the only protection against storm and cold and often even this was lacking.

**SMALLER INTERIORS.**—The plain rooms in the great château and all those of the smaller houses were, of course, not symmetrically planned. They had high square-headed windows, plain beamed ceilings and walls that were left bare or hung with arras, according to circumstances. If there was a fireplace it had a high and ponderous stone hood, carried on plain columns and finished with a few moldings. The stairs of this period were also mediæval in scheme, although those at Châteaudun, Blois, and Chambord were so richly adorned with the new detail that they furnish some of its best-known examples. In the first two the central core or newel, as it is called, was paneled with arabesques, while the ceiling was ribbed and vaulted (Ch. III, Pl. 7). These stairs were still placed on the outside of the main body of the building in towers and largely open to the weather. The huge and more classic stair at Chambord, famous for its two separate flights, was the first to be inclosed, being set in the center of the building (Ch. III, Pl. 2).

**DECORATIVE DETAILS.**—The classic cornice and pilaster was the most obvious feature to borrow from the Italians and was used constantly both in large scale and in small; it served alike for the scheme of the great staircase at Chambord and for the back of a chair. The pilasters were



## GREAT STYLES OF INTERIOR ARCHITECTURE

generally paneled, and decorated with Italian arabesques or a lozenge at the center. Columns were less often used, their place being taken in smaller cases by ornamental balusters, or spindles derived from Milan (Ch. III, Pl. 13b), with many circular moldings and a silhouette of varying curves. Capitals varied in every case; from the Gothic, to the Renaissance type of Corinthianesque; even cherub heads and animals were introduced. Moldings were based on the regular classic profiles, but were combined in a naïve way, with little thought of contrasting outlines or of plain and carved surfaces. They were really hardly more than richly carved bands, sometimes even with flowing Gothic instead of repeating classic motives.

GALLERY OF FRANCIS I.—Something should be said in particular about the Gallery of Francis I at Fontainebleau. This apartment was built about the middle of the period (1530–33) probably by Il Rosso, a foreign sculptor and architect, and was decorated by him and his assistants in the next ten years. The ceiling and the carved walnut dado belong far more to the style than the extravagant plaster frames with restless stucco figures and allegorical wall paintings (Ch. III, Pls. 6a, b). Skillful and resourceful as all this is, with high and low relief, medallion paintings in color, panels in monotone with variety yet harmony, it is almost a pure importation of the late Italian Renaissance or Baroque manner. It did have an important effect, nevertheless, in the style of the next reign as an object lesson in composition for the whole effect and subordination of the parts, a lesson all the stronger for its complication of motives. Here, for the first time, perhaps, Frenchmen began to learn the deeper meanings of Renaissance design.



## THE RENAISSANCE IN FRANCE

SUMMARY.—From the point of view of design, the Francis I phase of the Renaissance may be summed up as rich yet not heavy nor formal, picturesque in its mixture of motives and forms, attractive in its decoration rather than satisfying in its ensemble. Its chief importance probably is from the point of history. It was the first interior style of France, there being but few secular mediæval interiors, and these far less complete. It was the beginning of classic architecture in France, of a gradual development that was to run through three centuries and affect powerfully all her neighbors. Finally it was the second act in the drama of the unfolding styles, the second victory of Renaissance design in its conquest of European architecture.

### THE STYLE OF HENRY II

DEFINITION OF THE STYLE.—The name of Henry II (1547–59) is now generally given to the second phase of the Renaissance movement in France, although its tendencies began in the last half of the reign of his father, Francis I, and continued through the three short reigns of his sons (1559–89). With Henry's accession to the throne, these tendencies quite suddenly developed into a definite style which flourished during his twelve years of prosperity and gradually declined in the succeeding thirty years of religious war and misgovernment.

MEDIÆVAL TRADITION ABANDONED.—Chief among these tendencies was the rapid disappearance of all traces of mediæval feeling in design. There was less of the Gothic variety and abundance of capitals and panels, fewer compartments in the ceilings, and no visible construction, no great mantels unrelated to their walls.

## GREAT STYLES OF INTERIOR ARCHITECTURE

Mediaeval forms disappeared completely—elliptical vaults, huge chimney pieces, circular stairs. There was no more hesitation and no more clinging to traditional proportions or features, but instead an eager reaching out for the new, in detail and principle.

A CLASSIC STYLE.—At the same time with this final surrender in point of view, another objective came into sight, not the Renaissance of Milan or Florence, but the classic style of ancient Rome itself, with all its panoply of detail. Already in Italy the ideal was not so much to redesign but to reproduce, and the architectural headquarters were in Rome. There the French architects now spent their educational years to study the ruins for themselves and to associate with the great Italians; and they returned with an independent version of the classic style that was quite their own. This was the beginning of a new tradition for France, a decision that, once made, has never been reversed or swerved from, and one that was to have far-reaching effects on her arts and those of her neighbors. It may be that this adoption of the classic style was due to some racial affinity with the Italians, or it may have been due to the old French love of logic and order in art, that found in the style a congenial medium. Certainly they, more than any others except the Italians, succeeded in nationalizing it.

QUALITIES.—All the fundamental qualities of the style were now those of classic architecture. The proportions of rooms were wider, and panels and openings more square. The scale was larger, not only in actual features like the ceilings or wall paintings, but in the average size of details, the very leaves and fruits of the garlands. This preference for larger and therefore fewer units was a

## THE RENAISSANCE IN FRANCE

part of the classic spirit, which strove for a design well ordered and easily read. Compare, for instance, the countless divisions of the Gallery of Francis I with the five of the Ball Room of Henry II, both at Fontainebleau (Ch. III, Pl. 11). This tendency, which we here see beginning to take hold of the French mind, affected other qualities also and has become one of the cardinal principles of its architecture. The preference for coarser detail, due to the Baroque spirit of Italy, though never carried so far as by its originators, undoubtedly deprives the style of some of its former elegance and charm, while the larger scale insensibly produces an effect of wealth and pomp. Symmetry was carried out generally, in the plan of the room as well as in the repetition of the ceiling coffers. Sometimes the old love of variety persisted, for instance, in the ceiling of the Henry II Hall in the Louvre with its many shapes and sizes of panels (Ch. III, Pl. 9), but it was evidently on the wane. The idea of the parts of a room being a consistent whole was perhaps the greatest acquisition of the style. This principle, so opposed to the tendencies of the latest mediæval design, had been grasped by the Italian designers at the beginning of their Renaissance, but had long remained unknown to the French. After the Gallery of Francis I it had begun to bear fruit and now entered into all their work. It meant the focusing of interest on one feature, like the mantel of the ballroom, framed by its arch and dominating the doors and paintings beside it (Ch. III, Pl. 11). It meant that even within a unit there was a constant effort to centralize the design, as in the oval of the over-door in the Louvre (Ch. III, Pl. 8). In regard to line, they used curves sparingly, and these were usually found only in

## GREAT STYLES OF INTERIOR ARCHITECTURE

circular or oval panels (Ch. III, Pls. 8, 9). Vaults had now the classic semicircular form and flattened domes were occasionally introduced, as in the *Chambre de parade* of the Louvre. In color the style was rich, but obtained in an architectural way by use of varied materials rather than painting. In the finer rooms the dark colors of the natural wood were set in sharp contrast with gilt on the carving; stucco ornament was used either white or gilded, while inlay and applied metal added further notes. The floors were rich with parquetry of colored woods or bright with colored tiles, no longer imported from Italy; the walls were clothed with the gay reds and blues of the Renaissance tapestries and the ceilings were lightened with the skies and clouds of allegorical paintings (Ch. III, Pl. 9).

ARCHITECTURAL ELEMENTS.—If the qualities of the design showed a close following of the classic, the actual elements showed much of native genius and an active though not always a pleasing originality. The ceilings were usually flat or paneled surfaces that concealed the beams and served wholly as fields for decoration. Having allowed themselves this new liberty, the designers reveled in using the ceiling for elaborate compositions in all degrees of relief and all kinds of ornament, without too much regard to the laws of gravity (Ch. III, Pls. 9, 10). It must be granted, however, that in making the proper allowances for perspective and scale, under conditions wholly new to them, they were most successful. Stone vaults were still used occasionally, notably in the well-known Salle des Caryatides and the stairway of Henry II in the Louvre (Ch. III, Pl. 10). In the latter, a semicircular or barrel vault on the incline, attributed to Jean Goujon, the



## THE RENAISSANCE IN FRANCE

sculptor, shows the same feeling for arrangement in paneling as the flat ceilings, while it far excels them in the beauty of its motives. A word should be said about the stairway itself, for it was one of the very first to be built in straight runs, in the fashion then common in Italy. Although still inclosed in blank walls, it initiated an advance in convenience, which now became the rule.

The walls were composed with a low wainscot, pilastered and paneled and carved, and with a dignified frame above for the tapestry or painting (Ch. III, Pls. 8, 11). The figures and the extravagant schemes of strap work of the Italians of Francis I had no place in this manly if somewhat heavy architecture. Doors, under the control of the same hard sense, were kept to normal size, but were given importance by carved and gilded panels and elaborate over-doors, like that in the king's bedroom (Ch. III, Pl. 8). The floors were included in the decorative scheme by panels of colored tiles or by parquetry designs which now first began to play their important rôle in the French taste. How important this rôle already was may be discovered from the fact that the octagonal floor patterns in the Ball Room correspond to those in the coffered ceiling above, an unusual effort in composition for the period. Chimney pieces reflected the change in style. Instead of stone they were now of marble, often of richly contrasting colors. Their supports were caryatids or Baroque brackets, and the cornice was often that of an order in miniature. When the high over-mantel was used it was composed about a single bas-relief or coat of arms (Ch. III, Pls. 11, 12a); when it was omitted the pediment or motive of free ornament that took its place gave the mantel a wholly different character (Ch. III, Pl. 12b).

## GREAT STYLES OF INTERIOR ARCHITECTURE

In general it must be said of all these elements that they show a skill in their adaptation, and a variety and interest that attract one, while they have a certain dignity and at times even a charm.

ORNAMENT.—The ornament was freely taken from all classic sources in the effort to reproduce the Roman manner; in fact, this was carried so far that it often became pedantic and out of all touch with its time. This ornament is the unfortunate element in the style and does much to obscure its really fine qualities. It is often so stiff, heavy, and realistic that one can hardly believe that such a change should have come about in the fifty years since the exquisite arabesques of the stair newel at Blois. And yet mingled with the helmets and “trophies” of armor copied from antique vases were swags of native fruit and flowers, even the H of Henry and the D and crescent of Diane de Poitiers.

THE ALLIED ARTS.—The general scheme of decoration included most of the possibilities in the allied arts, wall paintings, carving, sculpture, stucco, wood inlay, colored marble, chased bronze. All this variety was used with great effect of color and dignity, but not with the consummate skill and delicacy of the early Italians. Sculptured figures were much used—a taste derived from the Baroque school in Italy. Tall and graceful under the influence of Goujon, these marble or plaster goddesses gave sculpture a greater part in French architecture than at any period since.

GENERAL CHARACTERISTICS.—As we have analyzed and observed this style we have found that it was essentially classic, but a French rather than an Italian version. In arriving at this it had successfully passed the stage of

## THE RENAISSANCE IN FRANCE

mere imitation; by consolidating the new ideas it had become a consistent and a national style. Its importance was not only in this, but in its future influence on the three succeeding centuries of French architecture. But beyond this historical interest, and perhaps for our present aim above it, is the style's importance in design. Here at last was an effort to rely upon more architectural qualities than at any time since the early Gothic period of the thirteenth century. Here we get back to a grasp of the scheme as a whole, to at least a partial composition of lines and motives, to a satisfaction in fine architectural forms. In sober contrast to the more decorative charm of the picturesque early Renaissance under Francis I we come to realize that this later phase under Henry II has a more enduring appeal, that it is at least an approach to the great styles of the past.

RENAISSANCE FURNITURE.—Since there are only comparatively few pieces of furniture of the time of Francis I and not many of the whole period known as Henry II, we may consider them all, like the French writers, as earlier or later Renaissance. The most striking thing about them is perhaps their decorative character as compared with convenience or economy, even after making allowance for the fact that the plainer pieces tend to disappear. Their lavish carvings and beautiful moldings evidently imply that there were far fewer pieces then, but that each was of great importance. One or two by themselves were counted on to make a room beautiful when the walls were bare stone, or at most hung with tapestry. Seen in such surroundings rather than in crowded modern rooms or in museums, they must have been far more effective. They are less classic than the architecture of the period, though

## GREAT STYLES OF INTERIOR ARCHITECTURE

relying on mythology for their storied panels, and the latter indeed plainly tell of other influences at work, in Flemish interlaces and Italian Baroque figures.

CONSTRUCTION AND DECORATION.—From the beginning of the period the construction is that of fine cabinet makers, but laid out on straight lines and, except in the work of Sambin and his followers, it is straightforward and simple. The uprights, beams, and panels are emphasized, and decorated appropriately. In the works of Sambin's school, on the contrary, winged grotesques may be seen supporting a table (Ch. III, Pl. 13a), or a buffet—a case of the decoration dictating the constructive form, and the beginning of an influence that was to reappear again and again. The decoration consisted almost entirely of carving until the latter part of the Henry II period, when plaques of colored marble and medallions of metal or plaster were introduced from Italy by the publications of Du Cerceau. These, with some use of inlaid wood, gave a quiet beauty of color to the dark polished walnut, which by that time was the universal material. Some traces of pigment also have been found on these old pieces, but, in spite of certain historians, those writers who are most cabinet makers decline to believe that the artists who carved and finished with such care would have covered their work with paint. As the period progressed, carving became heavier and motives more crowded, until at the end there was unquestionably a deterioration in both skill and taste. This, continuing during the next two generations, coincided with the falling off in architecture and formed a break in the progress of the arts that was repaired only under Louis XIV.



## THE RENAISSANCE IN FRANCE

DECORATION OF FURNITURE.—In the early Renaissance the motives of furniture decoration were taken from northern Italy, fine leaf scrolls and medallions with personal heads inclosed (Ch. III, Pl. 15), but, curiously enough, the French work has the refinement of the Italian of a generation before, not of its contemporaries. This delicacy was further increased by the change from oak to walnut that came about after, and perhaps because of the walnut ceiling and wainscot of the Gallery of Francis I at Fontainebleau. In this new and sensitive material, carving reached a point of technical skill unknown in France before and unequaled since, while originality kept equal pace. Such carving led to new possibilities in the silhouette of furniture in spite of its rectangular construction (Ch. III, Pl. 15b). It also led to such an exaggeration of broken surface that the composition of panels often became spotty and the effect of the whole piece confused and cumbersome. The ornament was based on that of the classic orders and monuments as in architecture, but it was changed and recombined with great versatility and often with charm (Ch. III, Pls. 13b, 14). Unfortunately, the Baroque fondness for using distorted figures and grotesques mars much of the later work for modern taste. In the early Renaissance, design was much the same throughout all the provinces of France, owing to the organization of the country under the monarchy, to the widespread distribution of certain motives in Italian prints, and to the traveling about of cabinet makers; in the second period there arose two tendencies, due to the treatises on decoration published by two French artists of very different character, J. A. Du Cerceau and Hugues Sambin.

## GREAT STYLES OF INTERIOR ARCHITECTURE

**TYPES OF FURNITURE.**—In the time of Francis I the only types of furniture treated decoratively were the low oak chest, the bed, and the high seat with solid back and base, a variation of an ecclesiastical seat or stall. In the second phase under Henry II new types were invented; cabinets in two stories developed from the mediæval wardrobes; credences from the corresponding piece of church furniture; buffets from the credences, but lowered to take tableware on their tops and provided with an open shelf at the middle; chairs of open construction, movable and more comfortable (Ch. III, Pls. 15a, c); tables of the trestle type, apparently from Italian models, either with a crosspiece (Ch. III, Pl. 13a) or a range of posts treated as columns or balusters (Ch. III, Pl. 13b). Some of these were ingeniously made to extend lengthwise, the predecessors of all extension tables down to our own day. Beds were lighter, but their draperies heavier; mirrors and footstools were introduced (Ch. VI, Pl. 12a). The cabinets became very popular; they were made to lock and were used for all smaller objects from a roast to a jewel. They are the most distinctive pieces of the period; in them the differences of the Burgundian and Paris schools can clearly be seen (Ch. III, Pls. 14, 15b) while the composition of Henry II architecture, in its skillful placing of the orders and its use of beautiful sculpture, appears at its best in some of their miniature façades.

**TEXTILES.**—On the floors during this period rugs or pieces of carpet were used, but only in the rooms of greatest luxury; elsewhere the patterns of the wooden floor or the tiles formed the only decoration. Curtains of colored silk or cloth, often a green rep, were used for beds and windows in the royal palaces, but window curtains

## THE RENAISSANCE IN FRANCE

did not become general till the early part of the next century. It is probable, from the custom in England, that they were attached by lacings to a rod which swung from one side of the window, and when open was contained in the depth of the embrasure or turned back against the wall. They were faced on the outside with leather, because of the insufficient protection of the oiled linen that usually formed the only inclosure. During the seventeenth century they became more common even for the bourgeoisie and were made of taffeta and damask. Silk in the Renaissance was thus always a luxury and bore the large pattern of late Italian design, which was the fashion with the wealthiest class (Ch. VI, Pl. 12a). Although the manufacture was becoming an important French industry, it was still directed by Italian foremen and artists, and only under Louis XIII did it gain a French character.

Tapestry weaving was established by Francis I at Fontainebleau in 1539 and continued under Henry II at la Trinité in Paris, but most of the pieces came from Flanders. In the period of Francis I they still had much of the decorative quality of the mediæval tapestries, although the figures were given more action and the composition was more open, as in the Hunt of Maximilian at Fontainebleau. In the period of Henry II they showed a great change, more of realism, more of gorgeous accessories, and everything of classic ornament and story (Ch. VI, Pl. 12a); they were already well on the road to the full-blown picture tapestries of Louis XIV and Louis XV.

TUDOR AND JACOBEOAN MANOR HOUSES  
(1485-1625)

IT was in the reigns of the Tudors and especially of Elizabeth that interior architecture began in England. Then for the first time could an Englishman say, "Well-building hath these conditions. . . . Commodity and delight."<sup>1</sup> Minds were original and rich, like the language of Shakespeare, their contemporary. In England, more than elsewhere, it was a time of peace; the country had had two generations to recover from the Wars of the Roses; the nobility and gentry had grown rich with the trade of the Indies and with the confiscated wealth of the monasteries. At the same time the Reformation, which had brought them these livings and lands, had put an end to church building; both their energy and means were set free to run in a new channel—and they turned to domestic architecture. And this architecture was not one of city palaces as in Italy, nor of royal châteaux as in France, but of great manors, the ancestors of the English and American country house of to-day.

Our interest in English interiors thus has something real and intimate about it, differing from that which we may feel for the French, those beautiful relics of a style that has passed. In respect to the Italian palaces, while

<sup>1</sup> Sir Henry Wotton, *Elements of Architecture*, quoted in *The Architecture of Humanism*, Geoffrey Scott, p. 1.



## TUDOR AND JACOBEOAN MANOR HOUSES

architects and clients have of late drawn inspiration from them, these adaptations are probably rather for the few, of a highly sensitive taste or a formal mode of living. But an Elizabethan house is for us as for its builders cheerful, comfortable and informal, based on a life in the country.

UNCONSCIOUS DESIGN.—In this period all the ideas and the workmanship were of the soil. There was probably no conscious “design” in the Renaissance sense of the word. There was instead the construction. This was entirely in view and was arranged as circumstances and individual whim dictated. Yet this individual whim was strong, and, though unconscious of any such principles as symmetry or set proportions, it showed itself in a fine feeling of the native builders for balance and for their materials. This balance can be seen in the lines of the open timber work and plaster of the halls and their roofs, or the wainscot and plaster of the walls. The true English fondness for the peculiarities and uses of oak and rough plaster and stone, for the long strength of wooden beams, the irregularities of coarse plaster, and the heavy flatness of stone was at the very bottom of all this work. They made the most of the varied materials, in which England offers such a rich choice. The old Gothic tradition of carving in wood and modeling in plaster was still strong. As time went on, these interiors developed. They blossomed into a certain solid magnificence, a sense of wealth that came from the craftsmanship of them. Yet the general effect was one of restraint, for, being all native work, it carried the stamp of the English character. And so the style, for it was a true vernacular style, went on increasing in resources and beauty until the end of the

## GREAT STYLES OF INTERIOR ARCHITECTURE

Elizabethan reign. Even then its possibilities were not fully exhausted, but were interrupted and overrun by the Renaissance.

DEVELOPMENT OF PLANS.—Since our modern conception of a house is derived from these early English manors, their development during this period deserves to be traced, at least briefly. At the beginning of the Tudor period they were usually built around an open court, but, being of only two stories, they were still full of light and air. At first their main room was a two-story hall, where the lord of the manor and his family lived and ate and where the serving-men slept on the rushes that covered the floor. There was also a “great chamber,” or bedroom, for entertaining, especially for the sovereigns, who were constantly moving about the country. In addition to these, around the other sides of the court, were kitchens, pantries, butteries and larders of every sort, rooms for the servants and rooms for the visitors’ retinues. It was all rather informal and rambling, but it served the home-loving English well.

As a desire for privacy gradually increased during the sixteenth century, under the growing influence of women, other rooms were added—dining rooms, “withdrawing” rooms, suites of bedrooms; nevertheless the large hall remained an essential part of the English house down to our own day. Its importance was partly usurped in Elizabethan times by the “long gallery” on the second floor, reached by a generous staircase. This “long gallery,” the most picturesque feature of the house, is to us something of a mystery. It was indeed long—in fact, the house plans were stretched out to give it a length of from one to even two hundred feet. Certain allusions in

## TUDOR AND JACOBEOAN MANOR HOUSES

writers of the time describe it as a place for exercise, somewhat like the cloisters of the monasteries, still a recent memory with them, and doubtless it was used for entertainments or for music. By the end of this period, however, it went out of fashion and was relegated to collections of portraits and ancestral armor.

**OPEN TIMBER ROOFS.**—In the early part of the Tudor period the hall had extended up to the actual roof of the building, which with its trusses had been arranged in picturesque and often noble designs. Such roofs, always a peculiar feature of English Gothic churches, were continued in the great halls of this period, as in the hall at Bradfield (Ch. IV, Pl. 1) or in St. Donat's Castle (Ch. IV, Pl. 2). In a somewhat later roof, that of Longleat (Ch. IV, Pl. 3), the curves still follow the lines of perpendicular Gothic, but Renaissance detail has now appeared in the horizontal beams, treated like small cornices, as well as in the ornament and moldings of their pendants and supporting brackets. The horizontal lines of the beams, interrupting the curves and verticals, are another sign of the approaching Renaissance. In time Elizabethan ideas of warmth and cheerfulness caused a ceiling to be added below these roof beams, although the hall often remained high. At first these ceilings were made of wood with wooden strips applied in patterns, but soon this wood was covered with plaster and the strips became plaster moldings, which were capable of far more varied lines and picturesque shapes.

**PLASTER CEILINGS.**—And here began the art of plaster work, which like the open timbered roof was one of the great and characteristic achievements of English architecture. With the development of this art, ceilings be-



## GREAT STYLES OF INTERIOR ARCHITECTURE

came the most important part in the decoration of a room. They were soon covered with designs similar to Gothic tracery, outlined by delicate plaster moldings (Ch. IV, Pls. 4, 7); sometimes the lines followed those of the complex English vaulting, even to the decorated pendants that marked the principal points; later the moldings became broader, covered with small ornament, and they themselves formed the design, rather than the panels (Ch. IV, Pl. 5), much as the stone tracery before them had captured the interest from the glass spaces; finally there came the fashion of making flat raised bands in complex patterns called "strap work," an adaptation from the Flemish wood carving then in vogue (Ch. IV, Pl. 6).

This plaster decoration was used also for the cornice between the wall and the ceiling, or instead of the cornice as a wide plaster frieze above the paneled wainscot (Ch. IV, Pls. 6, 7). This frieze, a rather characteristic feature of Elizabethan interiors, varying from narrow to deep, and from close-set ornament to bold heraldic emblems, afforded a wide range in the design of the wall and the apparent height of the room. This feature has been sometimes criticized as illogical in idea, and indeed the French and Italian tradition that the wall treatment properly extends to the ceiling and that the cornice belongs to it is unimpeachable; but the chance for variety in design that the English plaster frieze offers will probably always be strong in its appeal. The ceiling was sometimes curved down to meet the wall, in what is technically known as a cove, or was given the form of a low arch (Ch. IV., Pls. 4, 6) by which its decoration received an added charm of high lights and changing shadows. With the advent of the Renaissance influence its paneled subdivi-



## TUDOR AND JACOBEOAN MANOR HOUSES

sions became fewer and the ribs larger, until finally the whole ceiling changed into the classic panels of France and Italy. And yet even then the native fondness for plaster work remained, showing itself in a richer and more original ornament, down through the time of Robert Adam, when the Renaissance impulse in England came to an end.

**WALLS.**—The walls before the Elizabethan period had been of stone or plaster, hung with tapestry or covered with wooden boarding, for cleanliness and warmth. In the early days this paneling was a substantial framework of timbers, strips, and broad boards, quite a construction in itself; later the strips became slender and were molded, while the boards were divided into small oblong panels (Ch. IV, Pls. 1, 6), either plain or carved in the "linen fold" pattern. This paneling of dark wood, usually oak, making a strong contrast with the lighter plaster of the ceiling, furnished the English builders an opportunity for play of color and texture of which they took advantage to the full. Sometimes the upper panels were enriched with carving to form a sort of frieze (Ch. IV, Pl. 9), sometimes they were finished with only a richly carved cresting.

**TAPESTRIES.**—During the early part of this period, the favorite means of decoration, outside of the wood and stone carving, had been wall hangings. These came from France or from Flanders, but since their wool came largely from England, they were always abundant. There were not only splendid tapestries, some of which have come down to us, but also very humble "arras," such as those described by Shakespeare in the taverns haunted by Falstaff and his companions. They were all hung loosely—for were they not often used as hiding places?—and the tapestries were carried about as the

## GREAT STYLES OF INTERIOR ARCHITECTURE

court moved from castle to castle. The great halls, with their high windows, furnished unbroken wall surfaces, which gave ample opportunity for hangings, and the smaller rooms such as the dining rooms and bedrooms required them for warmth and beauty. In either case they lent a richness of texture and color to the interiors quite beyond our ordinary conception of them, justifying the wealth of their architecture and furniture.

FLOORS.—The floors had been from the earliest times merely strewn with rushes or straw, the condition of which is implied in the term “marsh” often applied to them, and in the stout low stretchers of even Jacobean chairs and tables, a means of keeping one’s feet above the dirt and damp. Carpets and rugs had been introduced into the royal apartments in the thirteenth century from Spain, where the art of weaving them had been learned from the Moors. They were probably in common use during this period for the private rooms of the rich and for the dais of their halls—whence the phrase to call a servant “on the carpet.” The earliest English-made carpets, in the modern sense, those with a cut pile, are dated from the end of Elizabeth’s reign and designed in an Oriental style. Presently we find “Turkey work,” a simplified form of the Oriental pile carpet, used for floors, for window hangings and for bed curtains. Thus all the elements of interior decoration had by this time come into use in England.

WINDOWS.—The windows in the early houses had been set high up in the two-story hall (Ch. IV, Pls. 1, 2), either for protection or because, being unglazed, the rain that entered by them would be less noticeable; but there had been at least one long bay which extended almost to the

## TUDOR AND JACOBEOAN MANOR HOUSES

floor—"for delight." With the increased use of glass and the sense of permanent peace these high windows were lengthened into generous bays that ran from floor to ceiling; in fact, such bays, taking full advantage of the sunlight, have remained ever since an indispensable part of the comfort of an Englishman's home (Ch. IV, Pl. 4).

ELIZABETHAN FURNITURE.—In considering Elizabethan furniture, which for our purpose may be best limited to the latter half of the sixteenth century to correspond with the interiors, we find that the types were but few in number. Chests, a survival from very early times, bread-and-cheese cupboards so called, tables of a long narrow type, chairs, which were still a luxury, and occasional great beds make up the list. This scarcity speaks plainly of the slight personal comfort of the time in spite of noble rooms; uncompromising straight lines in the oak chairs and heavy carving on their backs emphasize the fact. Very little of this furniture has survived and that naturally the best made and most valued, so that our knowledge is chiefly of the finer work of the period. The construction of the furniture was simple, of straight lines and right angles, such work as might be done by a carpenter, for the cabinet maker was as yet unknown. But this plain frame was richly decorated, usually with carving, occasionally with inlay of ebony or white holly. The carving shows the influence of the Italian Renaissance. At the middle of the century medallions with heads in profile were arranged in dignified panels; later this influence survived only in the smallness of detail, the use of debased acanthus leaves and Ionic capitals; by the end of the century it disappeared entirely, supplanted by a Flemish version of the Baroque.

## GREAT STYLES OF INTERIOR ARCHITECTURE

ARTICLES OF FURNITURE.—The chests offered an excellent field for carving or inlay, grouped usually in three panels on the front (Ch. IV, Pl. 13a); the ends were plain boards or at best a sunk panel, and the legs were merely the corner pieces slightly prolonged. The cupboards, which held everything from meat to linen, also came nearly to the floor, and sometimes bore ornamental panels (Ch. IV, Pl. 2); in general they appear more practical than decorative. The tables and beds that remain to us are usually very elaborate, their massive legs and posts turned in ungainly balusters carved with acanthus or semi-Gothic leafage (Ch. IV, Pl. 8a). The simple chairs, of which some found their way to America, were of plain “turned” frame and spindles, arranged in various designs (Ch. IV, Pl. 7); the more elaborate were tremendously heavy, of stout construction and solid wooden back and seat, with restrained carving or inlaid work.

### JACOBEOAN INTERIORS

BEGINNINGS OF THE RENAISSANCE.—Under Henry VIII had come the first forerunners of the Renaissance, certain Italian workmen imported by him in emulation of Francis I. Other Italians had worked in England in Elizabeth’s time, but the general opinion of them was that popularly expressed in Shakespeare’s “Iago.” In return, the Italians hated the English climate and found the conditions of designing the English house impossible. Altogether they soon returned, leaving little behind them except a scant knowledge of Italian ornament and minor detail.

Under James I, Elizabeth’s successor, who has given the name “Jacobean” to the transitional style of the



## TUDOR AND JACOBEOAN MANOR HOUSES

first third of the seventeenth century, arrived at last a definite influence from the Renaissance, two hundred years after its beginning in Italy. By this time, however, it had passed into the Baroque phase, of heavier details and a free adaptation of classic forms. Moreover, it did not come from Italy direct, but through German and especially Flemish carvers, who as Protestants were more welcome than their predecessors. England at this time, being more peaceful and prosperous than the Continent, attracted large numbers of these workmen, who brought with them their northern version of the style in books of ornament and traditions of their craft. In this form the new manner was eagerly welcomed; it was easy now to give a foreign air to a chimney piece or a hall screen, without departing from the native habit in building.

**THE JACOBEOAN POINT OF VIEW.**—The change of English life, about the beginning of James I's reign, in wealth, travel, comfort and pleasure, brought about a great change in interiors. It was a life of tremendous vigor, but no selection. Men liked the old English traditions, but they wanted the new Italian and Flemish detail. They wished their rooms to have, as Lord Bacon put it, "All elegancy that can be thought upon,"<sup>1</sup> but they were content with the Flemish version of Baroque. There came a change from native building that always kept close to the reality of the construction, to the foreign and artificial manner that was always striving for effect. There came also a forced symmetry and a concentration of interest, especially on chimney pieces and on hall screens.

<sup>1</sup> Quoted in Stratton, *English Interiors*, p. 10.

## GREAT STYLES OF INTERIOR ARCHITECTURE

**THE JACOBEOAN STYLE.**—Here again as in France—perhaps, indeed, as always—the new style was believed to be a matter of purely decorative detail, arches, orders, moldings and carving. Thus arose what is called the Jacobean style, a combination of Renaissance details in their Baroque form with the features of old English design, its plain paneling and chimney pieces, its broad proportions, and its picturesque combinations of wood and plaster (Ch. IV, Pl. 5). English craftsmen in their turn endeavored to meet the demands for the new detail, but they were unlettered men and obliged to work from memory. From their efforts to adopt the Flemish forms, uncouth as these were at best, came about the crudeness of this transitional style; tradition had been their school and their book and it was strong in them still, hence the length of the transition.

**CHIMNEY PIECES.**—It is chiefly in such single features as the chimney piece, the hall screen and the staircase that we see the details typical of Jacobean design. The chimney piece now projected into the room, the arched Tudor and Elizabethan fire opening (Ch. IV, Pls. 2, 9) became square, the over-mantel, true to Baroque taste, extended itself to the ceiling and became the principal motive, usually decorated with a two-story order in some florid form (Ch. IV, Pl. 5). Sometimes these compositions were of stone or variegated marble, but usually they were of oak, which furnished the carvers a free field for their intricate strap work and emblematic figures, their crude caryatids and wealth of surface carving. Many of these chimney pieces in their naïve vigor achieved successfully their own ideal, an effective combination of high lights and shadows; they had, no doubt, great con-

## TUDOR AND JACOBEOAN MANOR HOUSES

temporary interest in allegories, grotesques or armorial scutcheons, but in them breadth of design or refinement is not to be looked for, and certainly cannot be found.

HALL SCREENS.—The hall screen had existed even before the Elizabethan period as a partition built across the end of the hall, opposite the dais which marked the head of the table. This screen served as a buffer against the draughts of the outer entrance doors and the confusion of servants coming and going from the kitchen; above, it was used as a gallery for musicians. Its broad expanse of woodwork, its two or more doorways, and its gallery rail offered a field for decorative composition not found in either French or Italian interiors. Its possibilities may very probably have been suggested by the beautiful choir screens that were familiar sights in every English cathedral and church. The English with their native love of detail and their inheritance of Gothic skill developed these screens to the utmost. An Elizabethan screen of this kind is to be seen in Longleat (Ch. IV, Pl. 3), where the classic orders are used in a straightforward way, with a wealth of delicate carving that is truly English. In the screen at Hatfield House (Ch. IV, Pl. 10) the scheme of arches and the frieze above are Italian, but the carving is entirely Flemish in character—the bulbous cartouches surrounded with curled strap work, the little figures on tapering pilasters in the first story, the flat interlaces of the gallery panels, the distorted pilasters and grotesques. A fine piece of carving, designed in cleverly placed high lights and varied shadows, it is yet in spirit almost mediæval. At Trinity College, Cambridge, in the screen of the Common Hall (Ch. IV, Pl. 11), orders as well as arches are used entirely in the classic

## GREAT STYLES OF INTERIOR ARCHITECTURE

manner, although its fantasy of detail and richness of carving show the lingering Gothic tradition. Here perhaps is the high point of this transitional architecture. Here English fancy refined from Flemish and German coarseness by the study of classic motives is in full play.

**STAIRCASES.**—The staircase, which in Elizabethan times had been enriched only to the point of turned spindles in the railing, now showed the marks of the Jacobean detail in panels of pierced “strap” and surface work (Ch. IV, Pl. 12) and finally in an open railing of picturesque little arches and carved tapering pilasters. As a fitting accompaniment to these, were added high newel posts, paneled with fretwork and surrounded by quaint carvings of armorial beasts or mailed knights (Ch. IV, Pl. 13). As the style developed, the scheme of the staircase itself was much more spacious and important, until it became a decorative feature of the hall.

**JACOBEOAN FURNITURE.**—(Ch. IV, Pls. 8b, 14b, 15). The furniture of the period developed gradually out of the preceding one, distinguished chiefly by its details; it continued much the same through the reign of Charles I (1625–49). The term Jacobean is generally applied to the furniture of both reigns; sometimes, indeed, it is extended to include all furniture up to the time of William and Mary in 1688; but the changes that appeared under Charles II were so marked that it seems clearer to set this work apart as Carolean or late Stuart.

**CONSTRUCTION AND DECORATION.**—The construction of Jacobean furniture is generally the same as Elizabethan, the product of the carpenter. It relies for its interest on carved ornament, so much so that all available surfaces are treated with it. Indeed, there is a distinct lack of



## TUDOR AND JACOBEOAN MANOR HOUSES

plain surface to contrast with the decorated, and one feels again the semibarbaric profusion of Jacobean design. The ornament, however, has at least the merit of fitting the construction, each panel, frieze or upright having its own appropriate pattern. The outline of the "turned" legs is vigorous, forming blunt baluster shapes, having neither the heavy bulges of Elizabeth's time nor the aimless spirals of the reign of Charles II.

CARVED DECORATION.—The carving, in contrast with the high relief of the architecture, is very flat, even on the chests where it might have been allowed a considerable depth, as in the Italian cassoni. Ranging from stiffly modeled vines and flowers, through flat silhouette work in which the background only is cut out (see newel posts in Ch. IV, Pl. 12), to incised line patterns, and even to the simplest notchings of the chisel, it is evidently governed by the hardness and brittleness of oak, its usual wood (Ch. IV, Pl. 15). And yet this severity, together with its conventional design, gives it a decorative value that wins at least respect and partly atones for its crudity. Perhaps, indeed, it was the effort of plain joiners struggling to copy without models and without tools the elaborate work of the Flemish craftsmen. The forms of this carving were usually derived from classic architectural types—squat arches on pilasters for the panels, half rounds inclosing scallops, guilloches, flutings, and especially flat scrolls or S curves in all combinations. In large panels, such as those of a chair back, native fancy had full play.

ARTICLES OF FURNITURE.—The chests, still perfectly plain in construction, are the principal surviving pieces and show the carving to best advantage (Ch. IV, Pl. 14b). Tables were made lighter, with baluster legs or columns

## GREAT STYLES OF INTERIOR ARCHITECTURE

(Ch. IV, Pls. 2, 8b), and the still lighter folding or "gate-leg" table was introduced (Ch. IV, Pl. 3). Chairs were based on a rugged Elizabethan type, but they were richer, with carving on back and top, with great curved arms and projecting brackets and scrolls, full of that same exuberant fancy that produced so easily the chimney pieces and ceilings (Ch. IV, Pl. 15a). In the reign of Charles I the chair without arms and with partly open back was introduced (Ch. IV, Pl. 15b), and also the settle (Ch. IV, Pl. 9). The "court" (*i.e.*, short) cupboard was apparently evolved from a table with a small cupboard on it and a superimposed shelf (Ch. IV, Pl. 15c). Thus in its greater number and variety of pieces and in its characteristic ornament, Jacobean furniture stands out as the first distinct English style. Designed with rich carving to contrast with the plain panels of the wall, made from the same oak, by the same workmen, it belonged intimately to the interior of its time (Ch. IV, Pls. 5, 9).

ELIZABETHAN AND JACOBEAN.—In architecture, as in furniture, the general spirit of Jacobean design appears as one of assertion, of insistence on some feature for effect, of a barbaric richness of detail, all quite contrary to the earlier English spirit of restraint. It was a part of that contemporary tendency in European taste, known under the general term of Baroque, in its nature unEnglish, in its origin Italian and Spanish. The Elizabethan, a thoroughly national style in architecture, had changed into the Jacobean, a hybrid but still English in feeling, however incrustated with foreign ideas and details. It was a remarkable thing, this voluntary adoption of the tradition of another race, and more so in the case of England than of France, which at bottom had a certain classic predilec-

## TUDOR AND JACOBEOAN MANOR HOUSES

tion. Yet how truly national was the old Elizabethan style, and how alien the later Italian, is proved by the present return of the English to the old design of the country house and the true English manner—for commodity and delight.

## THE BAROQUE STYLE IN ITALY

**I**NTRODUCTION.—The condemnation that has been heaped upon the last two centuries of the Italian Renaissance has been greater than that accorded to any other architectural style. It has been called a period of decay, of the negation of architectural principles, even of immorality. During the last few years there has been a perceptible change in attitude; architects adopt half consciously some of its principles, tourists gaze half longingly at its forbidden fruit, students turn half eagerly to its striking compositions. As we come to believe in an ever-present purpose in architecture, we begin to ask ourselves what its principles may be; what is there behind this Baroque architecture that so few critics seem to take the pains to understand?

It is evident that this style sprang from a period very different from our own, perhaps even from a point of view foreign to the whole Anglo-Saxon temperament; evidently this study will require before all things an open mind and a willingness to accept, for the time being, new standards of criticism.

**THE SEVENTEENTH CENTURY.**—During the sixteenth century the Renaissance had pursued its search for pure beauty of architectural decoration with a half-pagan joy. During the latter part of this period the struggles of the papacy with enemies both spiritual and temporal had



## THE BAROQUE STYLE IN ITALY

produced the counter-reformation and an architecture of austere utility—colleges, plain churches, economical palaces. Though there was a tendency to transform the classic orders from their original purpose, this simpler art called for no striking change. After the struggles of the sixteenth century came the long peace of the seventeenth, an era of triumph. The Church now had the resources to build interiors of new grandeur and beauty in which the arts were forced to give all that they had to charm and hold a world so hardly won. After architecture had been urged to its farthest, there came a reaction, and the eighteenth century returned to simpler principles of design, a more conventional use of the orders and an elaboration of mere ornament, in contrast to the former grandeur. It is in the intermediate seventeenth century that the true qualities of Baroque are found in all their faults and virtues. It is obvious at the start that this was a period very different from that of the mid-nineteenth century from which most of our architectural taste is inherited.

PRINCIPLES OF BAROQUE.—A true interpretation of the Baroque style as concerns interiors seems to lie not in its mere detail of ornament or its “unbridled license” in the use of all classic architectural forms. If it were merely this it might deserve the abuse of English and French critics from Ruskin on. The secret of styles does not lie on the surface; everyone now knows, for instance, that the principle of Gothic lies in its construction and not in its detail. All styles have some guiding principle which must be appreciated before they are understood, not to say enjoyed. The Baroque principle is rather one of design too complicated indeed to be stated in a word or a phrase. Perhaps it can be best explained as a series of

## GREAT STYLES OF INTERIOR ARCHITECTURE

steps leading to several guiding principles and to several characteristic uses.

Architecture during this century came to occupy so great a place in men's imaginations that it was designed for its effects, quite apart from the previous purposes of its forms or even the realities of its construction. In this way columns were used where there was nothing to support, arches were carried on columns too light to steady them without iron tie rods, and blind doors were added to walls to balance real ones. The effects themselves were enlarged. Not merely such neutral ideas as solidity, or such natural ones as dignity and beauty of line and proportion were expressed, but stimulating ideas of power, of gayety, even of surprise. Indeed, the style was the child of church and of garden design as it was the constant handmaiden of the pageant and the theater. And the age reveled in the thought that with a new freedom and new resources, new vistas had opened to architecture.

**AIMS OF BAROQUE.**—The obvious aims of this new architecture were an expression of force and of unity of design—force through an enlarged scale of all of its parts and a forced scale of certain accessory parts such as mantel, door and staircase, unity through a concentrated direction of the lines of its cornices or sculpture, and still more through the fact that each part was a fragment requiring a corresponding part to complete it—as a figure on one side of a motive arranged for an answering figure on the other. This unity was even carried further, as in joining the different panels of a ceiling by volutes or cartouches that clamped them together or by statuary that actually grasped them.

The secondary aims of this style, and its most revolu-

## THE BAROQUE STYLE IN ITALY

tionary ones, were a sense of movement and of the picturesque. The extent to which it attained this movement is unconsciously acknowledged by its critics in their epithets of "restless" and "contorted." It was nothing less than an attempt to instill such a sense of life into architecture that it should be for the first time dynamic, not static as it had been from the time of the earliest Egyptians—perhaps excepting the Gothic period with its springing buttresses and its soaring pinnacles. The search for this sense of movement was intelligent. Since the fabric could not move, the attention was to be drawn hither and thither by the strong lines of the figures (Ch. V, Pl. 5); or, in boldest contrast to the early Renaissance, the eye was not held at every point by the balanced interest of the ornament but was led across the wall by spots of interest—a broken pediment, a cartouche, a portrait bust (Ch. V, Pl. 2), or it was led to a climax in a great pyramidal chimney piece (Ch. V, Pl. 6). Yet all this movement was controlled by the powerful lines of a ceiling frame, an architectural cornice, or a dominating barrel vault.

Finally there was the effort to add life to classic architecture by giving it more of the qualities of nature. To this its critics have paid their tribute with the epithets, "Liberty and License." It began with Michael Angelo, nearly a century before, the sculptor who had given his architecture more light and shade, more feeling of the third dimension. It came also from the architecture of gardens and villas, which had always attempted to blend the formality of the building with the picturesque qualities of the landscape. So came about the constant use of the human figure as the most interesting of all possible



## GREAT STYLES OF INTERIOR ARCHITECTURE

forms, giving a sense of life, especially when used as a support (Ch. V, Pl. 1). Another phase of the same striving was to approach more closely nature's range of light and shade, hence the figures of white stucco and the paintings in the dark tones, the lack of bright colors, hence the gilding and the deep shades of marble. Nature was full of high relief, hence the caryatids, the full-modeled ornament, the dark recesses of cartouches, all the qualities of sculpture. And natural also was its playfulness in the gayety of grotesques, of laughing masks, of pretty dancing cupids and babies. There was in all this perhaps a revival of the Gothic experience temporarily lost in the first wave of the Renaissance; there was in it also something of a revolt from the well-known classic forms which had become almost pedantic; whose vocabulary was no longer full enough for the various expressions of the new architecture which was to be dominating, even exciting.

QUALITIES.—The underlying qualities of the style all conformed to its purpose. The proportions were high and the scale of all details was increased, or coarsened if you will, for the expression of power. The increasing lack of color, a tendency to reduce architecture to a monotone of white relieved with gilding and the colors of marble, was part of the Renaissance interest in forms and proportions. In line the use of curves, for movement and the imitation of nature, was now carried further than ever before in architecture. Not so much as in the exteriors, to be sure, nor in the interiors of church architecture where curves in the plan were common. The secular interiors, nevertheless, made constant use of elliptical and free-hand curves in the shape of their vaults,



## THE BAROQUE STYLE IN ITALY

in scrolls and brackets and ornaments. Reversed and broken curves gave a sense of reckless luxuriance. Never before had architecture realized the possibilities, the importance and the beauty of these curved lines. Broken lines, too, in figures instead of columns, in pediments and in broken cornices, played their part. And a certain vertical feeling, a tendency of vertical lines to carry through the horizontals added a new note. The study of the interior space however, whether long or centralized, simple or complex, as determined by the walls and ceilings, which was so much a factor in the church architecture of the style, was not particularly marked in interiors.

Other characteristics of the style were the wide range of architectural forms, and the richness of decoration by which was worked out anew the problem of more splendor on a larger scale, with the use of painting, sculpture and gold. There was the luxury of material, especially in the use of brilliant marbles for veneering walls, paneling and pilasters; there was the individual freedom of the whole style, which varied greatly with such personalities as Bernini, Borromini, Pietro da Cortona, and C. Rainaldi. In all of these qualities there appear its knowledge of architecture, its originality and its joy of living.

COMPOSITION.—In contrast with the early Renaissance ideal, which was that of the classic, namely, the perfection of single features, the aim now was to use all the features of a room as parts of a single whole and, although each might have its own interest, to make it in some way depend on an answering feature or lead up to a focus. This produced a kind of rhythm, as in the niches and pilasters along the walls of a gallery (Ch. V, Pl. 3), or again it produced one dominating feature, like the great door at

## GREAT STYLES OF INTERIOR ARCHITECTURE

the end of a room or an immense fireplace to which all the doors were subordinate (Ch. V, Pl. 6). In the pedimented doorways the crowning pediment might itself be broken to end in a bust as a still more concentrated point of interest (Ch. V, Pl. 2). Or a series of spots of interest might be arranged on a wall—spots that might be statues in niches or paintings or cartouches; in any case there was not mere repetition, but rhythm or climax.

To satisfy this demand for composition the well-known architectural forms rather than ornaments were used; one might say they were misused, in the sense that their original purpose had to give way to this new one. Columns were no longer considered as supports, but as strong, vertical lines. Cornices were no longer the crowning motives of walls, but were horizontal lines, to be treated with breaks if a vertical accent was required or to be interrupted by a pediment or a great doorway if occasion demanded. Decidedly this was an effort to do something new, something difficult and something definite. It was the result of such familiarity with the classic forms that men could now toy with them; these *blasé* designers could no longer take satisfaction in reproducing them; they must combine them into a super-scheme, a use of architectural forms similar to the use of light and shade and figures for composition in painting.

NEW ELEMENTS OF BUILDINGS.—The final touch was to combine parts of the building itself into a composition, as for instance a vestibule and stair and an upper court in the palaces of Genoa, or a courtyard, vestibule, stairway, antechambers and *salons* in the Barberini and other Roman palaces. Such elements as stairs were now seized on for their decorative possibilities, and gradually de-

## THE BAROQUE STYLE IN ITALY

veloped into the most important feature of the whole palace. To reach great galleries and rooms always on the floor above the street, the straight runs of such a stair as the Massimi Palace or the Scala Regia of the Vatican were no longer adequate; so arose the great open stair hall, running through two stories, in which these stairs were made the central feature or were arranged around the sides. The first step in this series was that designed by Michael Angelo for the Medici Library in Florence;<sup>1</sup> the halfway point was the stairway of the palace, now called the Università, in Genoa (Ch. V, Pl. 7); the end was the great stair hall of the Palazzo Madama at Turin (Ch. V, Pl. 8). From these were derived the great modern Staircase of Honor, such as that of the Paris Opéra and of innumerable capitols; all have an essentially decorative quality, an emphasis on their beauty far more than their use, an exaggeration which only the Baroque style could have produced.

In somewhat the same way, out of the great entertainments and the pomp of life, came the emphasis on doors. These were now placed on the central lines of the room, or at least in an important place, and were made enormous, crowned with cornices or elaborate pediments (Ch. V, Pls. 1, 2). This forced the measure or scale of the room to a high key, since the mind naturally expects a door to have some relation to a man; and such a grandiose scale was again part of the style.

CHARACTERISTIC FORMS.—Columns were used only occasionally and for decorative accent, as at the sides of a monumental door (Ch. V, Pl. 1); pilasters were used for

<sup>1</sup> Sometimes called the "Laurentian Library." See a charming sketch in Anderson's *Italian Renaissance*.



## GREAT STYLES OF INTERIOR ARCHITECTURE

rhythmical treatment on the wall (Ch. V, Pls. 2, 3, 8). The orders were rather set aside in favor of caryatids or elaborate brackets wherever something was to be supported. Here, of course, was the striving for life, movement, and broken line. Vaults were essential for all great halls (Ch. V, Pls. 1, 3, 6). They were usually of simple shapes, plain barrel vaults, or deep coves leading up to a flat center, but in these simple forms were set the most gorgeous and elaborate schemes of vault decoration. As the scale was large, the size of the ornament was increased; as the whole interest was in the large scheme and the rhythm, the ornament was no longer carefully worked. It was indeed sacrificed, or, in the words of the critics, "coarsened." From this it was but a step to painted ornament and then painted architectural forms. And finally there was the painted imitation of materials, gilded plaster capitals and showy marblings.

This brings us to the very touchstone of the style. The design was the thing; if it could not be done in gold or bronze these Italians were content with gilt; if they could not have marble or cut stone or even molded plaster, they cheerfully did it with paint (Ch. V, Pl. 6). An impossible thing to most of us, it was an artistic convention to them, as easily accepted as the conventions of the stage to-day. And what a range of design it opened to them! Almost one wishes again for the childlike point of view to enjoy such fairy tales of architecture.

DECORATION.—Decoration was one of the outstanding features of the style, and its general principles conformed to those of the architecture. The walls were decorated by paintings in formal frames, by bas-reliefs, and later by plain wall panels (Ch. V, Pl. 1). In the smaller and more



## THE BAROQUE STYLE IN ITALY

intimate rooms, they were decorated more and more by a figured damask or plain velvet, usually crimson, hung closely on the wall in panels bordered with gold galloon — the forerunners of our modern wall hangings and papers.<sup>1</sup> In such rooms portraits were now hung, usually in elaborate gilt frames, and mirrors in frames carved and finished with paint or gold. These mirrors were not used, as now, merely for a bright spot on the wall, but for the effect of perspective and of increased size and complexity, in line with the whole intent of the style. Sconces too, set with mirrored glass, became common, and great glass chandeliers appeared. All this glass work originated in the factories and served the palaces of Venice, from which it was soon copied throughout Italy and France. The ceilings were invariably decorated by great paintings, in which superb garden architecture opened out to vast spaces of sky where floated a world of goddesses and heroes. To the question how such rooms could be lived in, the answer would be that they were designed for entertainment, and the owners lived with them as best they could.

ORNAMENT.—Ornament was not one of the prime interests of these men. It was less a literal representation as in the early Renaissance than a suggestion building up the general effect. The general spirit of the style being one of invention, for its new purposes new forms were invented, such as garlands of a size and variety and naturalness not seen before, and cartouches of many shapes. In fact, much of the ornament of our own less original period originated in the Baroque. The largeness of the scale

<sup>1</sup>Such was presumably the decoration of the Pope's bedroom in the Castel Sant' Angelo (Ch. V, Pl. 4).

## GREAT STYLES OF INTERIOR ARCHITECTURE

called for larger combinations of ornament, such as a medallion with supporting figures (Ch. V, Pl. 5), and for a larger size of moldings; ornament that reached down into the smallest gradations of delicacy was felt to be out of keeping with these grand stair halls and *salons*. Much of this is ugly in our eyes, but to its own generation, two centuries removed from the gentle delicacy of the Sala del Udienza in Perugia, or the Cathedral Library at Siena, this was delightful. Moreover, we may remind ourselves again that the aim was not a lyric beauty, but an effect of power, movement, life, combined into a great composition. It was not an exquisite craftsmanship, but a sweeping design.

**TYPES OF BUILDINGS.**—The palaces of the style, although inspired by the churches, must be thought of as quite different from them, less complicated in the architectural scheme, less effeminate and seductive in their decoration. Their vestibules were decorated with a statued niche, a fountain, or perhaps a painted perspective opposite the entrance for greater effect. From this vestibule, one looked through into a great stair hall, or perhaps a series of stairs—the sort of stairs made for state balls and receptions (Ch. V, Pls. 7, 8). Beyond this, on the upper floor, the *piano nobile*, were suites of antechambers, *salons*, perhaps a small, rich study, a barren library, or a long picture gallery. But the *salons* were the essential rooms, the settings for days of festa or nights of carnival. Such a series of approaches and rooms might be found in the great palaces at Rome, in the Barberini, parts of the Vatican, the Quirinal; at Milan in the Marino, or at Genoa in the Università. Above the first floor was a low mezzanine or *entresol*, where the family had its living

## THE BAROQUE STYLE IN ITALY

quarters. Here the rooms were more comfortable, smaller, and, in a word, more natural. Such is the one now known as the bedroom of Pope Paul III in the Castel of Sant' Angelo, probably decorated and finished at this time (Ch. V, Pl. 4). Unfortunately for us, few of these rooms were described by travelers or historians, and almost none have been preserved.

Even more characteristic than the palaces were the villas, which sprang up near all the great cities during this century. These were almost all decorated in the Baroque manner, although the architecture was often almost barren. They might be classic, like the villa of Pope Julius in Rome, or grandiose, like those at Frascati, or gay, like those on the little river Brenta, the pleasure ground of the Venetian nobility, which were famous throughout Europe. But generations of spending and of pillage, of new fashions and the slow passage of time, have left us nothing except here and there a room, and the ecstatic descriptions of travelers from far-off England.

FURNITURE.—The furniture produced in this novelty-loving century varies so with individual designers and provinces that any classifications must be tentative. Some new types were invented, such as chests of drawers, four-legged tables, side chairs, and four-poster beds, which have become an essential part of our own every-day existence. The material used was the native walnut in its natural colors, enriched with inlays of marble or ivory or lighter woods. Indeed, the use of inlay, which had gone out during the preceding century, was now revived. Toward the end of the period, gilding was introduced, and rapidly became a fashion which was universal in the next century. The outlines were, in general, rectangular, but

## GREAT STYLES OF INTERIOR ARCHITECTURE

the Baroque fondness for curves appeared in arms and legs, and later in the whole contour. Thus, for instance, we find a bureau with a concave front, or a chair with a curved top. Toward the end of the period, the influence of French furniture in its shapes and its decorations, and even its upholstery, can be plainly seen. After the immense prestige of Louis XIV and his Versailles had penetrated all Europe, the manners, the language and such accessories of life as furniture and stuffs imitated, so far as they might, his court. Sometimes the furniture was taken from Italian models, then worked up in France, and recopied in Italy; sometimes motives of a chair leg or molding or scroll were really developed simultaneously and were common to both countries.

The pieces of furniture changed with the advance in convenience and formality of existence. The cassone now gradually disappeared as its place was taken by the cabinet in the *salon*, the armoire and chest of drawers in the bedroom, and the credenza in the dining room. The armoire was a large wardrobe, given such decoration as panels and elaborate crestings of scroll or cartouche. The cabinet usually took the form of a high cupboard set upon tall legs or columns, so that the precious objects or books which it contained could be reached with ease. A special form of these cabinets was made in dark wood or ebony, set with semiprecious stones in plaques, inlaid with ivory on which were the most delicate drawings, and designed like the most extreme façades of the style. These originated in Florence at the end of the sixteenth century, and for a time no court in Europe was complete without one. Chests of drawers, long and low, took on a variety of forms and seem almost like modern bureaus, except for



## THE BAROQUE STYLE IN ITALY

their heavier moldings and more formal decoration of heads and masques. These were usually placed on the corners or in the center of the drawer fronts and in spite of a bizarre or brutal expression, have a certain dignified air (Ch. V, Pl. 4). The panels were outlined in broken curves or with delicately inlaid lines. Beds now left off their mediæval canopies and heavy inclosed curtains. A new type with four low posts came in with the smaller rooms and more comfortable furniture of the mezzanine story in which the family lived. This did not prevent their being rich with carving and silken or velvet coverlets, and dignified by canopies suspended from the wall (Ch. V, Pl. 4).

**TABLES AND CHAIRS.**—Tables now became very common. The former trestle type was made lighter, with ends of grouped spindles, or more often a single turned baluster. But the four-legged table, stiffened by stretchers, was more usual. The legs might be turned or square or twisted or tapering (Ch. V, Pl. 4). The table might or might not have drawers; it might be very splendid, carved with palms or garlands for a state *salon*, like those of the carver Brostolone of Venice, or it might be as simple and solid as its Stuart contemporaries in England.

Chairs were mainly rectangular. The armchairs were always large, but with a tendency toward lower backs than those of the Renaissance. The style made itself felt in flaring arms which ended in splayed volutes, or in heavy front stretchers carved in scrolls and escutcheons. They were heavily upholstered with stamped leather or crimson velvet, or damask and cut velvet with great Baroque patterns of conventional leaves, horns of plenty and vases (Ch. V, Pl. 9a). Such dignified and magnificent

chairs were, at the end of the period, elaborated into pompous gilt chairs of state, in which legs and arms were formed of full-blown scrolls or leafage, deeply cut or pierced, all heavily gilded (Ch. V, Pl. 9b). These extraordinary pieces served as chairs of state, especially in Venice and the little northern principalities. At the other end of the scale were the side chairs which now come in. There were many types of these, some with high backs, finished in Spanish leather with brass nail heads; others with lower seats and smaller backs. Very pretty they were, with carving, turning, or spindles arranged in open-work designs for their backs, their seats upholstered in brocade or needlework or left in plain wood (Ch. V, Pl. 10b). These were the chairs that were imported to England, from which many English types were descended. But chairs were still a luxury, and stools and benches furnished the greater part of the household or company with seats. They were now enriched with carved and flaring legs, and were upholstered in keeping with the chairs for their places along the walls.

TEXTILES.—The use of velvets, and even damasks and brocades, for wall coverings has been described. Such was perhaps the usual wall treatment in smaller but handsome rooms (Ch. V, Pl. 4). Tapestries were used in the grandest halls, but they were imported from Flanders or perhaps from France, and are spoken of as being rare. They fall into two main classes of which the most characteristic and costly were the allegorical and historical sets of Rubens and his school. In these compositions crowded, vigorous and gorgeous, painting completely overruled the character of tapestry. The other group consisted of crude verdure pieces, with heavy foliage and

## THE BAROQUE STYLE IN ITALY

suggestions of figures or landscape; these were inexpensive and numerous, and continued in fashion for nearly two centuries.

For upholstering furniture, silk damasks and velvets were much used, the damask in great Baroque patterns of acanthus or horns of plenty or vases (Ch. V, Pl. 9a), the velvets in strong contrasting colors, crimson or purple pile on cream or yellow satin. For bed coverings and curtains of all kinds there was a great variety of brocades and heavy silk stuffs. In these the designs were complicated to a degree unthought of before, due to French inventions in weaving; patterns and colors were so overlaid and intermingled that the style seemed almost to defeat itself. In embroidered stuffs small picture panels began to appear on the backs and seats of chairs, recalling the painted friezes of the wall.

**HISTORICAL BACKGROUND.**—Italy at this time had undergone a complete change from the time of the Renaissance. The counter-reformation had achieved a great success at least in the Latin countries, the Papacy had regained its powers both spiritual and temporal. This success was proclaimed and systematically maintained by an outburst of church building on the part of the Jesuit order, which demanded an assertive style with a deliberate appeal to the senses. The Baroque style, if not entirely founded in church architecture, at least flourished in it, and absorbed its spirit of effusive sentiment and gayety. As the various great families attained the Papacy, they became vastly rich; and to build greatly was their ambition. The political power of Spain was dominant throughout the peninsula, and the Spanish ideals of ceremony, of ostentation, of idleness, were uppermost.



## GREAT STYLES OF INTERIOR ARCHITECTURE

The great popularity of villas and formal gardens, with their new experiments in architectural forms, tended to seduce the more serious nature of the art. The vogue of masques and pageants, with their decorations and scenery, also had its effect on a style that ministered constantly to entertainment.

**THE ALLIED ARTS.**—Above all, it was the influence of painting and sculpture, in an age devoted to art in the absence of trade, statecraft or war, which tempted architecture into new and doubtful paths. The importance of painting as an ally of architecture was even exceeded by its broader suggestions in the direction of naturalism, striking effects, and general artificiality. In a similar way, sculpture not only contributed its fluent technique in the form of goddesses, cupids and masks, lending their sensational interest, but constantly urged the style into experiments of light and shade and strong projections. Yet we may rather consider these as conditions of the style, not causes that would wholly account for it. These causes lie in a changed point of view and the reactions of architecture within itself. After the simple beauty of the Early Renaissance and the more formal elegance of the High Renaissance with its tendency toward further and further imitation of Roman art, a change was inevitable.

**CONCLUSION.**—The Baroque style was then a most natural development in being a reaction from all that went before, while it was at the same time a striving for a larger vocabulary, a wider expression of ideas, and a more complicated effect. It now reveals itself to us as an intellectual style more conscious by far than those that preceded it. In contrast to the static architecture of



## THE BAROQUE STYLE IN ITALY

Rome, even of the Renaissance, it aimed at movement, led on to a climax; it aimed to introduce the qualities of nature as in painting and sculpture, by bending the forms of classic architecture to its purpose; it made a clear distinction between the facts of construction or even the actual plan and the decorative system; it aimed at a unity more complete than ever before. The style thus appears as an attempt to carry architecture forward to a new power. It satisfied its world during a period of one hundred and fifty years, and spread over Germany, Spain, and the Low Countries, even affecting France. It was expressed in terms peculiar to Italy of the seventeenth century, an age most foreign to our own. We can, if we will, understand it and even admire it as a gallant effort; whether we can like it or not is another question. Probably that is impossible for us,—nor is it necessary. What those men tried in the way of movement and the picturesque now seems almost beyond the possibilities of architecture. But who can say what those possibilities may be in generations to come, what its scope of expression, what its forms, in the face of problems ever new?

## THE STYLE OF LOUIS XIV

**D**EFINITION OF LOUIS XIV.—The style of Louis XIV really dates from the king's coming of age in 1661 and the founding in 1663 of the Gobelins, the royal establishment for the production of all forms of decoration and furnishing. During the thirty years of the king's successes the style moved on in dignified magnificence through a series of royal châteaux and palaces; during the twenty-five years of his decline it lingered on in dignified elegance in the hôtels of the nobility. Throughout the entire reign of seventy-two years it maintained a generally consistent character that was in striking contrast with the rapid changes of the Renaissance and the experiments with Flemish, Italian and Spanish influence of the early seventeenth century. The style did not come to an end either in this reign or in the two that followed; it merely passed through successive phases according to changes of taste and modes of living, retaining always its character of French classic, until overrun by the various revivals of the nineteenth century.

AIM OF THE STYLE.—The spirit of the age that called itself "Le grand Siècle" is the key to the whole character of the style. To its contemporaries throughout Europe, as to its votaries of the century following, it was "The Grand Manner." If in Italy of the Middle Ages the ideal was dignified construction, if in the Renaissance it

was beautiful decoration, if under Francis I it was this Italian decoration mixed with Gothic, and under Henri II a French decoration mixed with classic, under Louis XIV it was a classic architecture and decoration forced to the utmost in dignity and splendor. This ideal in architecture was but another aspect of the same spirit that produced the sonorous rhymed couplets of the dramas of Corneille and Racine, the formal manners and ceremonies, the towering wigs and embroidered velvets of the court. All of these things were a reflection not only of the character of Louis XIV and Colbert, his great minister, but of the whole French nation, at that time leading Europe in numbers, wealth, intellect and energy. Their age was unnatural, it is true, but the ambition that urged them on was lofty, an effort to reach the heights, to construct by art and intellect a higher world than had yet been known. And in interiors at least this ideal was achieved. It is a fact that at no time since have private entrance halls and stairways surpassed in dignity those of the hôtels of Paris nor great rooms equaled in splendor those of Versailles.

STATE CONTROL OF THE ARTS.—If architecture expressed the spirit of the time, even of its king, so completely, it was largely because Louis and Colbert supervised and controlled it. By taking into their employ all the greatest designers of France and Italy and organizing them like an army, by affording them opportunities to study at home and abroad, by employing them on works of a lofty ideal and unlimited resources, a brilliant and varied group was gradually formed and bound to the government by the strongest ties. The national palaces on which this galaxy of artists collaborated were carried

## GREAT STYLES OF INTERIOR ARCHITECTURE

forward unceasingly with the dual policy of strengthening the monarchy by an architectural prestige and of raising France to an undisputed leadership in the arts. From Mansart, the architect, to Caffieri, engraver of locks, from Le Brun, the painter of allegories and master of interiors, to Boulle, maker of cabinets, all worked together to produce in their fullness of detail such interiors as those of Versailles (Ch. VI, Pls. 1, 7, 8, 9b). Such a system, formed in the first twenty years of the reign, had an unprecedented opportunity in two generations of unchanged policy to mature and to produce its remarkable fruits. Yet it was the fact that this state control and leadership corresponded to and even sprang from a time of great artistic fertility in the nation that made possible the palaces, as well as the hôtels and châteaux that followed in their train.

DESIGN.—In this style the chief interest is not in its historical derivation, but in design, and its designers, such as Mansart and Le Brun, were men of intellect as much as of feeling who succeeded in welding various elements into a style of distinctive character. They were also men of affairs who in striving for the utmost effect know how to add to their design all the possibilities of rich materials, of marble and gilded metal, of great sheets of mirrored glass and hangings of brocaded silk. It was characteristic of these men and their age that their compositions, whether the stairway of a hôtel or the center motive of a *salon*, should be clear, that their general effect should be seized at a glance, however much detail might reward a longer scrutiny.

ARCHITECTURE AND DECORATION.—This same desire amounting to a passion led them to the important dis-



## THE STYLE OF LOUIS XIV

inction between architecture and decoration, a sheet anchor of French design from that day to this. In the former were included all the architectural elements of the wall—a classic order, a pier, a door and, by an extension of the idea, any panel moldings enframing the decoration. In the latter were included free ornament, paintings, modeling in relief and so on. This idea of separation between the two was in fact an outgrowth of the Renaissance, which here perhaps for the first time received a definite place in design.

Having grasped this distinction, they advanced to another stage in the development of interiors by relying more and more on architectural forms instead of on decoration for their effects. Thus they used only an order and molded panels in the vestibule at Maisons (Ch. VI, Pl. 4), molded paneling in the Stairway of the Ambassadors at Versailles, a composition of frames in the ceiling of the Gallery of Mirrors (Ch. VI, Pl. 1). When contrasted with the carved arabesques in the stairway at Blois, the strapwork and figures in the Gallery of Francis I, or the paintings that cover the entire wall in the ballroom of Henry II, the development of purely architectural design for interiors becomes strikingly evident. The effect of this form of design has, to be sure, a less superficial appeal, with nothing of nature and much of art, but in this it was again true to the spirit of that age.

Yet in their aim for a certain splendor, somber in the hôtels of Paris, overpowering at Versailles or the Louvre, architectural forms alone would not do; the richness of free decoration must be added. And moreover the intellectual had to be included (music or the hunt suggested

## GREAT STYLES OF INTERIOR ARCHITECTURE

in carved panels, battles and treaties recorded in allegorical paintings and tapestry), the king himself immortalized in marble. For such illustration the allied arts had to be called in. Thus with a full scheme of decoration and a new range of architecture they were obliged to organize even their design. And so they arrived at the second great formula of French design, a strict architectural framework and a free decoration (Ch. VI, Pl. 1). We seem to see them thinking it out as they aimed at dignity with magnificence; for dignity an order of pilasters or architectural wall panels, severe door frames, a barrel or coved vault without breaks; and then, for magnificence, within the areas of the panels, within the frame of the over-door, along the base of the vault or in its angles, all the panoply of classic and contemporary art—trophies, cartouches, and cherubs, paintings and bas-reliefs, tapestry and mirrors. Free and gorgeous it might be and yet never out of hand for designer or spectator, always dominated by the architectural frame or coming to rest within it.

FORMING INFLUENCES.—The lineage of all this scheme may be reduced to two main sources, Italian classic and Baroque. Not but what there had been other strains and dominating ones in the design of the years from 1589 to 1643. Flemish ornament, its grotesques and strap-work, had played a great part. The riotous fancy of the northern Renaissance had gained a partial acceptance in architecture as well as furniture. But already at the beginning of the reign these tendencies had been definitely rejected, and a national taste had asserted itself, selecting elements suitable to its own genius, and forming the new style.

## THE STYLE OF LOUIS XIV

**THE CLASSIC INFLUENCE.**—Of these elements the classic was the most important, since it determined the chief part of the formula, the strict architecture. Here French design cast in its lot with the conservative school in Italy, with the followers of Palladio. In reaction against the abuse of classic motives that had now for a century governed interiors, this school relied on the Roman orders and ornament as the basis of design, at the same time availing itself of modern combinations. This choice by the French may readily be understood as a part of the period's leaning toward authority and system in all things; it was equally due to the national feeling for reason and good sense in architecture, so conspicuous from the time of their earliest Gothic. With the classic habit came again something of the refinement of feeling, even of the delicacy of ornament, of the old native tradition, mediæval and early Renaissance (Ch. VI, Pls. 9a, 11a).

**THE BAROQUE INFLUENCE.**—The other element, the Baroque, made possible the full scheme of decoration, the magnificence of the style (Ch. VI, Pl. 7). It supplied the much-needed motives for interiors which pure classic design had never produced, smaller and more decorative cornices meant to be seen at close range, coves for the ceiling to reduce the room's height, over-door treatments, flowing curves and broken lines for mantels (all on Ch. VI, Pl. 5), or for vault enrichments (Ch. VI, Pl. 1). It supplied a largeness in scale, and an emphasis, even aggressiveness, of composition necessary for "The Grand Manner" of the seigneur (Ch. VI, Pl. 6) or the court (Ch. VI, Pl. 7). Built up in Italy to glorify a triumphant papacy, it furnished the only adequate setting for a "Grand Monarque." Finally it furnished the principles

## GREAT STYLES OF INTERIOR ARCHITECTURE

for well-conceived and complete compositions, which were now the aim of all architecture.

COMPOSITION.—Such comprehensive schemes were foreign to the spirit of late mediæval design; they were even beyond that of classic and early Renaissance which were based rather on a perfected group, such as a doorway, or an indefinite repetition such as a coffered ceiling. Using Baroque principles, French design now deliberately subordinated one part to another, demanding a mere fireplace frame below a portrait panel (Ch. VI, Pls. 6, 7), or a full mantel below a mirror (Ch. VI, Pl. 5). It went even further in its passion for unity, interlocking the shapes of its panels on the marble walls and gilded doors of Versailles, “recalling” the lines of one motive in another, as, for instance, a chair rail repeated in the molding on a door (Ch. VI, Pl. 5), or even blending them, as when a garland overflowed a frame. Its accents or ornament were carefully placed, in and about the cornice, for instance (Ch. VI, Pl. 1), or at the top and bottom of a panel. While all of this added enormously to the possibilities of composition, it stimulated imagination and gave a new life to design. Although these and similar vagaries may have shocked the classic following—as they often shock us—they were no doubt pardoned on the score of increasing the unity.

PROPORTION AND SCALE.—The proportions of the rooms were lofty—a part of the ideal of the “Grand Manner.” For instance, a bedroom in a country château might be fifteen feet high and a door in a *salon* at Paris eleven. The widths of doors and windows were kept to normal size, for the sake of convenience as well as of design, which gained in scale by having one normal measure to



## THE STYLE OF LOUIS XIV

give the others their full value. In matters of architecture large units were preferred, high pilasters, long panels and large vault divisions. At the same time, ornament was skillfully worked down to small units and executed even daintily, in contrast with the current practice of the Italian Baroque.

**SYMMETRY.**—The principle of symmetry became an absolute law. No double compositions like the Francis I over-mantels were even thought of; a free balance was only permissible in such cases as a pair of cherubs, who were allowed to present different views of themselves, provided their arms and legs made corresponding lines in the composition. How far this symmetry was carried may be seen in the fashion for false doors with mirrored panels to balance real ones (Ch. VI, Pl. 7), in the decorative mantel schemes engraved by Le Pautre, where every imaginable fancy is drawn on only one side of a center line, to be repeated inexorably on the other, and even in the royal monogram, where the “L” was always doubled. Based on these underlying principles, firm composition with strong accents, lofty proportions, large scale increased by delicate ornament, and absolute symmetry, the style produced its unconscious effects by the most conscious art.

**CONSTRUCTION AND LINE.**—Construction had long been entirely concealed and discarded as a means of interest, except in the vestibules (Ch. VI, Pl. 4) and staircases. Here the vaults and walls and supporting arches of the stairs, all in stone, were used to form a transition from the exterior to the interior (Ch. VI, Pl. 2). Although the style was chiefly composed on straight lines, yet the contrast of curves was by no means neglected, in arches,

## GREAT STYLES OF INTERIOR ARCHITECTURE

vaults, coves, curved soffits<sup>1</sup> of cornices, mantels and iron stair rails. The characteristic curves were full free-hand ones often reversing themselves, but not with sharp breaks as in Italian Baroque. Volutes and balusters were full bodied, moldings were even bulging and deeply undercut.

COLOR.—One of the fundamental tendencies of the Renaissance was to emphasize form at the expense of color. Accordingly, the walls of the style were no longer allowed to remain in the dark tones of natural wood paneling, but were treated with white or gray paint, in which form would count the most. In fact, color was used chiefly to enforce the lines of the architecture, as in red marble pilaster shafts or green marble panel frames (Ch. VI, Pls. 1, 7). And unity was again served, not only by this prevailing tone of white, but by bringing the wood and plaster all into the same neutral texture, and the metals, lead or bronze into a semblance of gold. Within the general tones, however, there were charming gradations, for the white included various subtly divided grays, and the gold many tints of bronze and green. All other color in the architecture was limited to that of the marbles, of which a considerable range of dark kinds was now brought in, producing an unconscious effect of wealth and dignity, even perhaps of frigidity. It was in the decorative field of painting, however, that color found its real importance. In gorgeous vaulted ceilings, like the Hall of Mirrors at Versailles or the Galerie d'Apollon at the Louvre or in framed paintings over mantels or doors, it was used in rich dark tones, a strong contrasting note (Ch. VI, Pls. 1, 6, 7). The really bright color was supplied

<sup>1</sup> See glossary.

## THE STYLE OF LOUIS XIV

by the hangings at the windows and doorways, of silk and velvet and tapestry in bright reds, blues and greens on grounds of cream or white, and by the equally brilliant rugs.

**SCULPTURE AND PAINTING.**—The allied arts, especially sculpture and painting, were now used with more discrimination than at any time. Sculpture proper was confined to an allegorical bas-relief or an occasional bust in a niche or against a wall, like the famous one of the king by Bernini at Versailles. Of minor sculpture there was much use, especially cherubs, classic eagles and heads of goddesses. This minor work was finely executed and architecturally treated, relieving the conventionality of the style by its suggestion of life. Painting played a greater part than sculpture, due perhaps to the fact that Charles Le Brun, the painter, was for many years the director of the army of artists of every kind who created the palace interiors. On the walls paintings were set in frames, governed by the architectural scheme and subordinated to it by their treatment in scale and design. On the ceilings usually in some molded frame they were made the dominant feature by their size, depth of perspective and powerful composition (Ch. VI, Pl. 7).

**USE OF ORDERS.**—The classic orders were now adopted again, but in purer forms than at any previous time and on a larger scale. They were uniquely suited to give the formal dignity that was the purpose of the style (Ch. VI, Pl. 4), and therefore were used for the full height of the wall. The Doric order was usually considered too plain, but the Corinthian and especially the Ionic were used constantly. The latter was usually given an enriched form of capital invented by the later Italians, but known



## GREAT STYLES OF INTERIOR ARCHITECTURE

even to-day as the French Ionic (Ch. VI, Pl. 1). Their plain shafts were of richly colored marble, red and purple and green, their capitals and bases gilded; toward the end of the period white shafts with gilded flutes also were used. Cornices were freely modified for interior conditions and for the purposes of the style (Ch. VI, Pls. 1, 5, 7). Their moldings were varied, especially by giving a concave or reversed curve form to the soffit, to produce the most effect with the least projection, and by omitting the crown mold in favor of a richly carved half-round to avoid hiding the base of the vault. Brackets were of varied forms, even helmets and shields being occasionally employed. They were placed in the frieze, serving to divide its fields of ornament and to "recall" the pilaster or panel below. All of these changes, it must be admitted, were not in line with the strict architecture of the formula, and yet the main horizontal lines of the cornice were maintained as well as sufficient depth to make a definite crown to the wall. The wainscot was usually simple, serving as a pedestal for the order as well as a chair and table rail.

VAULTS AND CEILINGS.—For all grand apartments, for vestibules and stair halls, vaults were preferred. They were of the simplest forms, barrels and cove vaults rather low and ponderous, painted with grandiose allegories in the *salons* (Ch. VI, Pls. 1, 7), but allowed only the enriched treatment of their stone panel lines in vestibules and grand stairways (Ch. VI, Pls. 2, 4). Flat ceilings were used in smaller rooms. Ceilings and vaults, however, had ceased to be the pre-eminent features in the rooms that they had been in the Renaissance, while the walls had grown in importance.



## THE STYLE OF LOUIS XIV

DOORS AND WINDOWS.—Doors were now more than ever used as an element of decorative effect (Ch. VI, Pls. 6, 8). Their architectural frames were often carried far above the door itself, and as they were carefully placed for symmetry they became important parts of the composition. As real doors of this height would have been out of the question, a decorative panel filled out the frame. While the latter was severe in outline and enriched only by the color of its marble or by carved moldings in accordance with its rôle in the strict architecture, the door was made the richest part of the wall with panels of free shape and gorgeous close-knit ornament in gold on a white ground (Ch. VI, Pl. 8). Windows were very large and were made a part of the architectural wall scheme, corresponding to mirrors or panels on the other walls. Both windows and open doorways were draped with single curtains during the first half of the reign; about 1673 the fashion of two curtains parted in the middle, with draw cords and heavy lambrequins, came in. They were usually of silk taffeta, damask or brocade of rich colors on a light ground. The design was based on heavy leaves like plumes with flowers and fruits, larger than nature, but shaded and blended into the background to imitate natural effects. If heavy they at least led the rest of Europe in design and execution; in fact, it was at this time that French silks and their center at Lyons first gained their ascendancy. About 1675 also began the vogue of Oriental printed cottons for the smartest rooms, as in the suite of Madame de Maintenon at Versailles; these have been known ever since as *toiles de Jouy*, from the first place of their manufacture.

FLOORS.—Floors were no longer tiled, but were of stone

## GREAT STYLES OF INTERIOR ARCHITECTURE

or marble in vestibules and stair halls, and of wood in plain parquetry patterns elsewhere, even in the grandest salons, the decoration being supplied by richly colored rugs. There were also hand-knotted pile carpets, the best in Europe, made at the government works of the Savonnerie. Their designs were quite architectural with frames and scrolls, fruits and vines, treated as if in relief, and with rich colors on light grounds.

**MANTELS.**—The high smoky fireplace of the Middle Ages and Renaissance had long since disappeared. It was now low and set almost flush with the wall, surrounded by a marble frame. The great projecting hood was no longer needed, the flues being mere pipes in the thickness of the wall, and its place was taken by an over-mantel that still extended to the cornice, but was really a wall feature such as a painting, a bas-relief or a mirror. But the mantel and fireplace were always designed together, as we have already seen, so that one or the other plainly led in interest. Mantels, in fact, might almost be divided into two classes; in one the square frame of moldings ran around the opening, topped by a pedestal, all of this being a mere frame to the fire opening (Ch. VI, Pls. 6, 7); in the other a supporting console or some decorative upright carried a lintel and shelf, making an independent motive (Ch. VI, Pl. 5). Very clever they all were, whether in the large roll molding that stood out in the first group, designed to interweave the intricate veins and tints of the marble, or in the fluted supports and carved friezes of the second. But it is in the occasional large mantels of this group that the style is caught in full action, bold broken curves, spotted colors of marble, and golden muzzles of lions all thrown together in a superb insolence (Ch. VI, Pl. 3b).

## THE STYLE OF LOUIS XIV

ORNAMENT.—(Ch. VI, Pls. 3, 8, 10, 11.) As the taste of the age preferred a decoration of architectural motives and moldings, ornament held a secondary place; in fact, it was relied on less than in the Renaissance or in the succeeding periods. Further, the part played by its broken lines and its spotted light and shade was now to a great extent filled by richly veined and colored marbles. And even within the ornament itself there was a certain mixture of architecture, flutes and moldings on the vine stems, straight rods among the leafage, fusing this free element of the design with the formal framework. Ornament in relief was the rule, although flat painted forms were much used in the great ceiling schemes and occasionally for a contrast in panels. To the Renaissance wealth of wood carving were now added molded stucco and plaster, which were painted or gilded without attempting to distinguish them from wood or metal. Lead, pewter and bronze, cast and then chased for a finer finish, were also freely called upon, and wrought iron became the vogue for stair rails in the hotels (Ch. VI, Pl. 2). In technique, the execution was brought to the utmost point; skilled artists, trained in the government workshops in the great Gallery of the Louvre or the Gobelins, were engaged on such details as door handles or the bronze mounts of a table.

The character of this ornament is by no means simple. Although in plainer work it consists largely of a leafy vine or some acanthus form, in the richer schemes it includes all the repertoire of the past and much of the new. In its line, there is a vivid contrast of straight and curve; patterns and moldings are interspersed in the foliage, or ivy winds through a Greek fret. In its general effect there is little blank space or smooth surface, the scrolls are close-



## GREAT STYLES OF INTERIOR ARCHITECTURE

coiled, the leaves full of folds and veins, the plain surfaces scored with fine lines. It has a purely decorative side in which these same scorings, as well as flutes and network patterns, are constantly employed, while smooth bands form the borders and small beads or points supply the high lights. It has also an illustrative, even allegorical side, in which both mythological and modern subjects are used to emphasize the character of a room. Here the designers of the style show all their culture and resourcefulness. They include not only everything man-made, conventional and classic, but much that is natural, realistic and French. The cuirass of a legionary and a marvelous scabbard may be combined with a soft garland of poppies and plums, the rudder of a trireme may bear on its side a Brittany lobster. Mounted on the marble walls great bronze trophies sing of war or peace, carved on oaken panels a stag's head and hunting horn recall the chase, a harp and music book the boudoir.<sup>1</sup>

STAIRS.—One of the period's important contributions was the monumental stairway and its two-story hall. As already mentioned, this was considered almost a part of the exterior in its treatment as a stone construction. In the hotels the stair followed around the walls, carried on long arches from platform to platform. The railing was sometimes of stone balusters, but oftener of wrought iron in close-set patterns of square bars (Ch. VI, Pl. 2). In the monumental palaces the stair began with a central flight branching into two second flights at the landing, as in the Queen's Stair or the more splendid Ambassador's Stair at Versailles. The hall of the latter, unhappily removed in the next reign, was all of marble, paneled below, decorated

<sup>1</sup> See Daly, *Motifs d'Architecture*, Vol. II; also Brière, *Versailles*, Vol. I.



## THE STYLE OF LOUIS XIV

with niches and statues above, and enriched with paintings of allegories and architecture in the vault.<sup>1</sup> By such elaboration of a stair the decorative quality of the whole interior was emphasized in the highest degree.

PRIVATE ARCHITECTURE.—The Paris hôtels of noble families and the smaller châteaux now became important architecturally, although overshadowed by the prestige of the palaces. Their interior plans were varied, but arranged for luxury and comfort rather than mere convenience or tradition as before. Their rooms were specialized for many different uses, vestibules, reception rooms, *salons*, large and small dining rooms, bedrooms and boudoirs. A special feature was the formal bedroom, or *chambre de parade*, in which the bed was placed in an alcove large enough to give passages on either side and sometimes separated from the room by a balustrade. Here it was the strange custom among the leaders of wit and fashion to receive their friends. In general the stairs and the main *salon* were treated with much architectural dignity, if a somewhat heavy profusion. Among typical examples are the Hôtel Salé (Ch. VI, Pl. 2), the Hôtel Lauzun, the Hôtel Lambert-Thorigny, parts of the Hôtel Carnavalet and the Bibliothèque Nationale, the Château de Balleroy (Ch. VI, Pls. 5, 6), the Château de Wideville, and especially the beautiful Château de Maisons, sometimes called Maisons-Lafitte (Ch. VI, Pl. 4).

PALACES.—Versailles, built as a royal château under Louis XIII, early became the favorite residence of the Grand Monarque. It was constantly altered and enlarged between 1661 and 1701, until in magnificence and in size it was the admiration of Europe, and probably to this

<sup>1</sup> Reproduced from an old engraving in Planat, *Louis XIV*, Pl. 85.

day it looms larger in the tradition of Louis' greatness than any other achievement of his reign. "*Je donnerais Versailles, Paris, et Saint Denis*" in the old marching song expresses perfectly its hold on the French imagination. To the stately middle period of the style belong the great staircases of honor, that of the Ambassadors and of the Queen (1672-80), the Hall of Mirrors (1680-84) with its immense size (240 feet long by 34 wide and 43 high), the Salons of Peace and of War, of Diana and of Mars; to the refined later period, the State Bedchamber, the ante-chamber known from its oval windows as the *Œil de Bœuf*, and the Chapel. At the Louvre, the Gallery of Apollo (begun 1662) was rebuilt and its decoration redesigned by Le Brun. While not so formally classic as Versailles, it too has all the robust qualities of the style. To the style belong also the suite of Madame de Maintenon at Fontainebleau and the palatial château of Vaux-le-Vicomte.

**LE BRUN AND HIS ASSISTANTS.**—Among the individuals responsible for the style, next to the king and his sagacious minister, Colbert, came Charles Le Brun. Appointed chief court painter in 1662 and presently director of the Gobelins, he became not only the designer of the greatest interiors of the Louvre and Versailles and the actual painter of their vast ceilings, but the dictator of the whole art organization. Tyrant as he may have been among the artists, he did succeed in giving a certain beauty to the incessant stream of art works both majestic and trifling that passed under his hand and eye. As a painter he fortunately could rely on such men as Le Vau and J. H. Mansart for his architectural schemes; as a lover of the Baroque he was tempered by their classicism.

His assistants included the painters Audran, Coypel and Houasse, the sculptors Coysevox, Lespagnandel and Tuby, the metal workers Philippe and Jacques Caffieri, the cabinet maker Cucci and the rug weaver Lourdet; some French, some Flemings and some Italians.

**PUBLISHERS OF DESIGNS.**—A characteristic of the time was the vogue of published engravings of architectural motives. The best known authors of these were Jean Le Pautre (1621–91), Daniel Marot (1661–1710) and Jean Bérain (1638–1711). Le Pautre's designs, said to be two thousand in number, consist of architectural motives in relief; Marot's, mainly of panels and minor accessories—beds, valances, sconces and clocks; Bérain's, of painted or woven panels. The characteristics of the men can best be learned from illustrations (Ch. VI, Pls. 3, a, b, c) in which a progress from the heavy and dignified, to the light and playful is evident. In fact, Bérain, at the end of the reign, gives us a foretaste of the style to come. Although these designs undoubtedly did have their influence, even in England, it is not necessary to take them too seriously in appraising the style; there is a great gap between such mantels as Le Pautre's and the grandiose realities even of Versailles, and one can find Marot's beds or Bérain's panels only in Fontainebleau.

**CHARACTER OF FURNITURE.**—(Ch. VI, Pls. 9–11.) Never before in France had furniture so closely matched architecture; the same dignity can be plainly seen in the broad high-backed chairs and the same magnificence in the armoires veneered with tortoise shell. The reasons lay in the state control of all the arts, in the state workshops of the Gobelins and Louvre, where furniture was produced side by side with the interior decorations and



in the unanimous spirit of the age. Small wonder, then, that the furniture was large and heavy, rich in materials and finish, classic in outline, Baroque in detail. In fact, just as the interiors had more Baroque traits than the exteriors, so the furniture had more than the rooms.

CONSTRUCTION AND CONTOUR.—Ornate as the general effect might be, the lines of construction were straight; in fact, those of the most elaborate cabinets were often surprisingly simple. Only toward the end of the century, in sympathy with the general lightening and softening of the style, were chests made with swelling fronts and chairs with curved legs. But a lively silhouette was given to the straight-line contours by the brass mounts that were now often applied at corners, taking the form of acanthus leaves or female heads.

DECORATION OF FURNITURE.—The same principle seemed to govern the furniture as the scheme of the rooms; with a comparatively simple framework went an extravagant decoration. The motives were largely the same as in the interiors, classic originals redrawn with a grandiose yet elegant touch and an overflowing invention. The technique of the decoration shows an even greater advance than in architecture. In addition to the same gilded metal and rich marbles, there were introduced veneered woods of bright colors and beautiful grain, colored lacquers and the famous Boulle work of shell and metal, the most famous and typical product of the style (Ch. VI, Pls. 10, 11c). Carving was no longer the basis of decoration, but was reserved for accents in the form of applied ornaments. These were of bright metal, especially ormolu, an alloy of copper and zinc that had almost the luster and color of gold. Being



## THE STYLE OF LOUIS XIV

a highly valued element of many pieces, they were designed and chased by artists of national reputation, works of art in themselves. The color of all this furniture, it should be realized, included only that of the materials themselves, except for some lacquer and gold. It was therefore dark, in strong contrast to the light walls, but was finished with a burnished surface that keyed it up to the highest pitch.

ARTICLES OF FURNITURE. In addition to the few types of the period of Henry II, there were now in use coffers, *commodes*, *escritaires*, or writing tables, and *torchères*, or candelabra. While some plainer furniture is found in collections, the typical and best-known examples of the style are the gorgeous pieces from the palaces; in fact, many of the state tables and cabinets were primarily works of art for the decoration of the great galleries and only secondarily furniture. From this point of view the first of all in importance was the cabinet; this now was always set on high supports of ornate columns and its doors were treated as fields for elaborate but delicate sculpture. It was essentially a show piece, with allegories of war, peace and so on, and its cost was often fabulous. Next came the *armoire* with double doors, in shape a wardrobe, but in use a cabinet for small objects (Ch. VI, Pl. 10), the *commode*, a chest of two or more drawers mounted on legs, and the coffer, long and low, set on shorter legs. The *commodes* and coffers, being decorative rather than practical, varied greatly, and sometimes even had swelling outlines. The tables, if chiefly decorative, were circular, semicircular or curved in outline, with cherubs or sphinxes or great volutes for their supports; if chiefly useful, they were rectangular,

with marble tops and four square legs, usually tapering, and always connected by diagonal stretchers in bold curves. The typical chairs (Ch. VI, Pl. 9a, b) were large and heavy, with broad high backs much inclined, with arms curved but not flaring, that ended in volutes; the front legs during most of the period were heavy and square, much molded and always braced with side and diagonal stretchers, but in the later phase they were curved without stretchers, enriched only with light carving. This was, in fact, the same in form as contemporary English and Dutch chairs. The backs and seats were upholstered in the richer examples with cut velvet in great Baroque patterns, or brocaded silk or tapestry from the Gobelins or Beauvais; in the plainer examples they were simply covered with leather. The beds had four posts, with very high testers, great festooned valances, vases or plumes at the corners and heavy curtains; all the frame was concealed by drapery which hung in great panels and at times reached a really architectural magnificence (Ch. VI, Pl. 11b). Minor but characteristic pieces of furniture were the tall, elegant torchères and the gaines, or tapering pedestals for busts or clocks (Ch. VI, Pl. 11c). Besides these dignified and gorgeous pieces there were in common use also many smaller and lighter pieces of Italian derivation, and toward the end of the reign a certain number of Oriental,<sup>1</sup> due to a fad for the Chinese that now began among the connoisseurs.

BOULLE AND HIS WORK (Ch. VI, Pls. 10, 11c).—The outstanding name among cabinet makers is that of

<sup>1</sup> See a most interesting inventory of Molière's apartments in Saglio's *French Furniture*, p. 121.

Boulle; in fact, a whole style of furniture decoration is named after him. This reputation is due partly to the very long life of the original André Charles Boulle (1642–1732), partly to his having a workshop of many assistants, and chiefly to his perfecting the process and designing the pieces that of all others best suited those large *salons* and bold decorations. The process which as a matter of fact had been used before in Italy consisted in laying a semi-transparent veneer of tortoise shell over stained wood, usually red, the shell being inlaid with complex flowing arabesques of brass. The reverse process of a bright metal veneer with dark shell inserts was also used and at times the two were blended so that the pattern was now in the bright material, now in the dark (Ch. VI, Pls. 10, 11c). The construction of his pieces was often simple, even to baldness, but, though solid, they were invariably elegant. Delicate designs of inlaid woods in panels and applied metal in heads, claws and leaves formed an important part of the general effect. These famous pieces had an immense popularity, but were, in fact, so admirably fitted to the style and its typical interiors that they suited no others and presently fell into disfavor.

**TAPESTRY.**—This was a great period for French tapestry. The leadership long held by Brussels was now transferred to Paris under the energetic direction of Colbert. He began in 1663 by consolidating several struggling factories into one under the name of the Gobelins and then supported this with commissions on a regal scale. The designs were at first made by Le Brun on such subjects as “The Story of the King” or “The Triumphs of Alexander”—in obvious allusion to Louis him-



self. Toward the end of the reign they were copied from the cartoons of Raphael or Poussin on such subjects as "The Acts of the Apostles" or "Bacchus and Ariadne." The weaving showed a great advance in technique, with a wider range of dyes, and the use of glittering silks and gold thread, while the design included a great though questionable use of perspective and realistic representation (Ch. VI, Pl. 12b). Such tapestries were hung only on large wall spaces in great rooms and were indeed a royal decoration in size, cost and rarity.

At Beauvais a smaller factory was also established which was to become almost as famous as the Gobelins. It produced similar tapestries, but their subjects were less pompous, such as, "The Adventures of Telemachus," or were merely fanciful decorations such as those of Bérain. In the next reign it began producing the woven furniture coverings which have created its great reputation.

CONCLUSION.—The style of Louis XIV sprang from an age of dignity and magnificence in life. Colbert, its real founder, organized all the arts, and especially architecture, to express the beauty and the power and glory of France and her court. His means were the training and support of artists and craftsmen, by royal workshops and splendid commissions, the standard thus raised being handed on by the Academies. And so, as once before at the epoch of the great cathedrals, the French artistic nature was given a lofty ideal and unlimited resources, the true conditions for its perfect development. Under such impulses interior architecture, which had been growing more and more monumental since the beginning of the Renaissance, reached its climax in the "Grand Manner."



## THE STYLE OF LOUIS XIV

During such a period of concentrated effort, classic architecture was made French, and since France held the leadership of Europe in culture, politics and art, her architecture spread over Europe, becoming the foundation for the architecture of the next two centuries.

THE ENGLISH STYLE OF THE LATE STUARTS  
(1660-1725)

THE IMPORTANCE OF THE STYLE.—From the reign of Charles II down to the time of George II, through the end of the seventeenth and the beginning of the eighteenth century, there was a true interior style in England. Though little known, it is interesting and important, interesting as a style of homes and natural wood-work, important as essentially English, though blended with the Renaissance of the Continent. While the earlier English styles, the simple Tudor and the extravagant Jacobean, had their own national interest, they were still mediæval in their small and numerous parts and their picturesque variety; this second style was again an expression of the national taste, but modern in a certain largeness and elegance. It was so national, in fact, that it served both large and small houses through this half century or more, and persisted in remoter districts and plainer houses long after its successor had captured the world of fashion. Above all, it was architecturally sincere. Oak or tapestry was to these English builders the natural finish for their cold damp walls. The panels arranged around the walls and doors, the carving on the moldings and over-mantels, the ornamental plaster work of the ceiling, the native stone of the fireplaces, these were the natural adornment of the construction—and there was

nothing more. How genuine these rooms were can perhaps only be realized after seeing the extreme of the classic manner as done by the brothers Adam a century later. (Compare Ch. VII, Pl. 1, with Ch. IX, Pl. 7.)

**AIMS OF THE STYLE.**—The human traits of the style were its dignity and its evident effort to please, in a heavy, masculine way. And yet it was usually tempered by restraint that was far from poverty (Ch. VII, Pl. 1). There is an air of prosperous and solid comfort about these interiors, with their lower, broader proportions and absence of striking features. They were, in fact, an expression of the English character of the day, while they harked back to its oldest traditions—a sympathetic interest in materials and their contrasts. There was still the same regard for wood and its grain, for plaster and its modeling, for stone or marble in mantel and hearth; and there was the same skill in playing up their special colors and textures.

**CHARACTERISTICS OF DESIGN.**—In reaction from the exuberant displays and coarse grotesques of Jacobean interiors, there was now an air of quietness, a merging of doors, windows, and chimney pieces into the general wall. This may have been due to a sense of the limitations of the dark wood paneling, for it was evidently hard to make these features count on so dark a ground; or it may have been a conscious preference for less design, a depending for interest not on moldings and architectural forms, but on spots of free ornament, richly cut (Ch. VII, Pls. 1, 2). Such an interior, besides, was easy to do. As it required no exact symmetry and the moldings were more or less the same everywhere, any builder could lay out a fairly good room. Small wonder that the style was popular and far-reaching. In fact, it extended as far as the Colonies,

## GREAT STYLES OF INTERIOR ARCHITECTURE

where great numbers of similar rooms in farmhouses, inns, and manors were carried out in painted pine, even down to the Revolution.

INFLUENCES.—The varying outside influences that produced this scheme of design were, first, the Italian ideas introduced by Inigo Jones, twenty years before. Jones left few houses, but these were in a distinctly foreign manner and carried great weight with the next generation. James Webb carried on Jones's point of view, but with a somewhat different feeling, and with his death in 1676 the movement came to an end. Sir Christopher Wren then became the artistic dictator, and although he built few houses, if, indeed, he built any, his influence seems to be clearly felt in this oak paneling, rich plaster work, and personal, almost wayward, variety of details. It was, in fact, a period of reaction against the Italianizing efforts of Jones and Webb, while it inherited all their love of order, of breadth, and of purity in architectural taste. After the Italian influence, the next of importance was the Dutch. In fact, this somewhat preceded the influence of Wren, but without his prestige it might not have gone so far nor lasted so long. One should realize in this connection how important Holland was at this time in all the arts, including that of luxurious living. In addition it had been for years the home of Charles II and many other refugees, men who on their return all required new or remodeled homes. Finally, there was the French influence, from which no part of Europe was free, although it was less strong in England than elsewhere. This influence became uppermost toward the end of the period, during the reign of Anne, and played a great part in English taste in the succeeding style.



## THE ENGLISH STYLE OF THE LATE STUARTS

**WALL TREATMENT.**—Next to its dignity the outstanding trait of the style is its feeling for the wall. There is an absolute difference between a room covered with dark wood paneling or hung with tapestry, and a wall which is nothing in itself, but depends upon works of art hung over it, or spots of ornament or gilding on an otherwise blank surface. Such wood paneling or tapestry, especially in large surfaces where the grain or the woven texture would tell, made a wall interesting in itself, that required nothing added to it (Ch. VII, Pls. 3, 4). A room of this sort at once gained a rich yet natural atmosphere that made it first of all a home. On the other hand, it was bound to be interesting from its contrast with the plaster of the ceiling, a contrast which gave variety and charm. Nor were the rooms gloomy in their dark wood, for on the furniture there were flowered upholsteries or rich brocades or gay chintzes, and on the cabinets and tables pieces of lacquer, black and gold, and bright Chinese porcelains.

**PANELING.**—This wall paneling was so rooted in English conservatism that the revived custom was carried far and wide. It was not only placed in new houses, but added to many old ones. Unfortunately, when the new Georgian style came in, it was often removed or covered with white paint so that in many rooms only the carved over-mantel remains—incongruous in its white setting. These panels were large, often three or four feet wide. They extended from the narrow cornice to the chair rail, and below this again to the floors, making a division of only two parts instead of the many small compartments of the earlier style. The panels were now raised above their frames and surrounded with bold

classic moldings, instead of being sunk as before (Ch. VII, Pl. 3). All this gave a larger scale to the room and a system of strong, vertical lines that added height and dignity. The orders were entirely omitted, or rather the whole wall was treated somewhat as an order in which the panel represented a pilaster and the lower portion or dado represented the pedestal. Oak was almost the universal material except that the richer carving was carried out in pine or lime wood of a somewhat lighter color and applied to it. The carved ornament on the cornices and door frames, however, was cut in the oak itself, and the character was, accordingly, bold but not overworked (Ch. VII, Pl. 2). How much they depended on the grain of the wood for the interest of the wall is shown by their willingness to use pine stained and grained to represent walnut and cedar. Here again, as in the Italian Baroque of the same century, so far removed in almost every other respect, the architects were not so self-conscious nor the critics so exacting as we are apt to suppose.

**WALL HANGINGS.**—The alternative of such paneling was a wall covered with tapestry or leather (Ch. VII, Pl. 4). Tapestry was the favorite material and was designed in large picture panels. For great rooms these tapestries were brought from Brussels or the Gobelins' works in Paris. They were by no means the exclusive luxury of our day; the wall was a leading item of expense, and on such lasting finish as oak panels or fine tapestries, expense was willingly lavished. Silks and velvets were also used, but, being far more perishable, they have almost all gone. Only from some rooms where the old ones have been exactly replaced by later copies can we get the impression that they must have once given. Panels of silk

## THE ENGLISH STYLE OF THE LATE STUARTS

were especially common in the period of William III, which was one of French influence. The manufacture of silk and wool then for the first time gained a footing in England and new and richer materials were used as decoration, to carry out the colorful effect of the style. One is amazed to read of the solid splendor of some of these walls hung with damask or velvet or with brocade shot with gold and silver, or leather embossed and gilded in the rich style of Holland or Spain.

Intermingled with this solid English comfort was a certain longing for foreign fashions that showed itself in the decoration of halls, vestibules and stairways (Ch. VII, Pl. 7). Here the walls were plaster, hung with pictures or sometimes painted with decorative panels and figures, or even with imaginary architecture or painted marble, while their ceilings were covered with allegories, pompous but poorly drawn.

**DOORS AND WINDOWS.**—Door frames were reduced from the importance given them by Inigo Jones to mere incidents in the wall, surrounded by a few moldings, or at most were enriched with a carved frieze below a plain horizontal cornice. They almost lost their classic character and were often framed by the panel moldings. Above them there might be a carved panel or a decorative painting of flowers, fruit or game, done in somber colors that fell into place with the dark oak all about. The doors themselves were made in large simple panels molded in the same way as the walls, without decoration (Ch. VII, Pls. 1, 2, 4). The whole aim was to make the wall into one quiet dark whole, of which the paneling was the keynote. The windows were given an architectural frame, but of the simplest kind. This and the



## GREAT STYLES OF INTERIOR ARCHITECTURE

carefully made shutters seem to indicate that curtains were as yet but little used. The thickness of the wall gave a chance for the shutters to fold into place, while it also afforded opportunity for a comfortable window seat that was seldom overlooked. The windows themselves underwent a great change; instead of being divided by heavy mullions into small sash and small panes they now were made with broad wooden sash, in keeping with the larger wall and ceiling spaces.

CHIMNEY PIECES.—In these quiet walls the chimney pieces were the real centers of interest, but they, too, were subdued. No more two-story mantels ran sheer from floor to ceiling. The usual design for the fire opening was merely a marble frame, usually a heavy convex molding that gave play to the flowing veins of the marble, and often set close up to the wood paneling without a shelf (Ch. VII, Pl. 4). Above the fireplace there was sometimes a small horizontal mirror, but generally there was only a larger panel or a decorative painting. In the greater rooms the over-mantel was always the place for a display of applied carving, hanging in long drops on either side of the main panel or picture, and even massed above it. Crowded with fruit, game or foliage in the fullest relief, this gave a brilliant touch of light and shade and realistic interest that well suited the room while it absolutely held the eye (Ch. VII, Pls. 1, 3). These chimney pieces had nothing of the lofty Italian dignity of Inigo Jones in the previous period or the varied composition of the Georgian decorators. Simple in scheme but rich in carving, they belong to Wren and his school, and bear the stamp of his personal, masculine genius. During this period, there began the use of coal, which was to



## THE ENGLISH STYLE OF THE LATE STUARTS

play such an important part in the design of the English fireplace. At this time, however, the change went no farther than that of setting in the fireplace a basket grate, supported by a variation of the time-honored andirons (Ch. VII, Pl. 3).

CEILINGS AND PLASTER WORK.—Besides the wall, its doors and chimney piece, the other great factor in the rooms was the plaster ceiling (Ch. VII, Pl. 1). At first it was sometimes vaulted in the continental fashion; then it was given a wide cove between wall and ceiling; then the ceiling became flat and remained so throughout this style and the next. And so the English made the full circle back to their Elizabethan custom of the century before, the paneled oak wall with a strip of oak carving at the top, and a flat plaster ceiling. And just as the wall was paneled in a broader classic scheme, so the ceiling was composed as a large circle or similar form with smaller panels about it. But the plaster workers were still true to their traditions, rejecting the frescoes and classic ornament of the French or the frescoes and figures of the Italians, and turning to their own free floral ornament, more naturalistic than these others, more varied and far more abundant. This was the heyday of English skill and fancy. Urged on by the sketches of Wren and his group, they covered these ceilings with sparkling garlands of fruit and soft flowing leaves that made their rooms glow, in spite of the somber darkness of the oak panels (Ch. VII, Pl. 5). It was the last chance of the English plasterer who had carried on his tradition so blithely since the days of Henry VIII; in the second quarter of the century, the Palladian architects introduced a crowd of Italian stucco workers, who brought

## GREAT STYLES OF INTERIOR ARCHITECTURE

their stereotyped designs of rococo garlands and cherubs, and the rich old English work was crowded into the provinces or into smaller houses where it gradually died away.

STAIRS.—Following the development of stairs on the Continent, the English stair now took its place as an important part of the house. Instead of being a part of the great hall, it now was in a hall by itself, placed in the center of the house with doors and side halls opening into it in a formal way and often lighted from above, which added to its dignity. The whole idea was still a foreign innovation; therefore the walls were finished in plaster, with panels in the Italian manner, or with decorative painting such as we have already described. Its floors were of black and white marble laid in squares, while its landings and steps were of oak. But the staircase itself was the center of interest. It was now composed for long lines with few turns. After the picturesque open railings of the earlier styles came a short-lived fashion of filling the rail with a long running motive of pierced carving. A heavy scrollwork of acanthus or English leafage, dotted here and there with birds or cherubs, lent the stairs a wealth of decoration that was unique in architecture. The newels, too, took their place with baskets or vases of fruit and richly carved sides (Ch. VII, Pl. 6). Here, of course, was seen the influence of Gibbons, and perhaps in some cases his actual hand. Needless to say, this carving was carried out in some softer wood, frequently pine, and stained to match the other woodwork of the house.

Beside these superb railings, there was a continuation of the more classic balustrades of Inigo Jones. But now

## THE ENGLISH STYLE OF THE LATE STUARTS

the newels, instead of being heavy like the pedestals of columns, were made into small posts and finally were reduced to a special baluster or miniature column. This enabled the rail to be made continuous, with ramps or upward curves at the landings. Balusters were lighter and turned in a variety of graceful forms suitable to wood (Ch. VII, Pl. 7). Here began the custom of grouping three different balusters on a step and of turning the rail around a spiral cluster of them at the base of the stairs. In all of these innovations we easily recognize the beginning of our own American stair forms.

In the largest houses the stairways were made of stone or marble and were furnished with iron railings. Sometimes they were heavy and close knit in design, sometimes open and graceful with light scrolls and flourishes reflecting the different periods of French ironwork. Indeed, the most famous of them were designed by a Frenchman, Jean Tijou.

DECORATION.—From what has been said already, it is clear that the decorative effect of this style was obtained by the use of materials—wood, stone and plaster—yielding strong contrasts in color and texture. It was a sympathetic and conscientious attention to the natural genius of these materials that made such effects possible. Besides these effects, the only decoration was that of ornament in relief, carved in the wood, molded in the plaster. All of this ornament was perhaps based on classic lines and a few classic forms, but was carried out in a more naturalistic way, with more relief and variety than any of its continental predecessors.

WREN AND GIBBONS.—The character of this ornament was principally due to two strong personalities—the



## GREAT STYLES OF INTERIOR ARCHITECTURE

architect, Sir Christopher Wren—and his master carver, Grinling Gibbons. It was Wren who introduced or fostered the personal note—the full, deeply cut, realistic ornament of the craftsmen in plaster and wood, that gives the style so much of its character. It was Gibbons who added the luxuriant carving that relieved the sober walls of these interiors. He was a Dutchman and brought with him the technique of his countrymen, as well as the extravagant ideas of the school of Daniel Marot, now a French exile in Holland. His assistants were also Dutch, but no work in their native country is equal to what they did in some of these English homes. As design it is undoubtedly open to criticism in its over-realism and in its forced technique; and it can hardly be said to take its place properly as a part of the wall. But it has a decorative rhythm in accent and a skill in composition that go far to redeem it, while its unquestioned brilliancy was a great factor in the success of the somber wooden wall (Ch. VII, Pl. 3).

LATE STUART FURNITURE.—The furniture of the late seventeenth and early eighteenth centuries has not the same unity as the architecture, either in design or in derivation. It has been variously classified—according to form, material, foreign influence, or the mere names of the reigning sovereigns. There were, in fact, three stages in its development. The earliest was one of heavy construction in oak, and of mixed influences; this extended from about 1660 to 1680 and is sometimes called the Carolean or Restoration style (Arm chair in Ch. VII, Pl. 3). This phase we shall pass over as not yet formed and not in the same spirit as the architecture.

The next stage, from about 1680 to about 1700, was



## THE ENGLISH STYLE OF THE LATE STUARTS

one of light, well-made construction in walnut, of Flemish and Dutch influence. Its chairs were built on straight lines combined with some minor curves. Its historical causes and its dates justify, on the whole, its popular name, the style of William and Mary. This stage made a more distinct break with the past than any preceding one and marks the beginning of modern furniture in England. So great was the improvement in convenience that it rapidly displaced the old, and so great was the production both at home and in the colonies that its pieces are not uncommon even now.

The third stage, up to about 1720, extending through the reigns of Queen Anne and part of George I, was of lighter and more open construction, without stretchers; its principal materials were walnut and mahogany; it was of Dutch derivation, without carving; its chairs were curvilinear, with cabriole legs. We shall omit here the carved furniture of broken outline that followed and shall call this third stage by its usual though somewhat inaccurate name, the style of Queen Anne.

GENERAL CHARACTER.—There are, however, some general characteristics running through all these phases that bring them under the head of one style. In the first place, this was the age of walnut, which now generally superseded oak. It was used as a veneer for all cabinet work and was used in the solid for legs and arms of chairs. But the effect was never plain; for veneer a burr walnut of figured grain was used, and often the pieces were set so that the reversed grainings of the wood formed a pattern (Ch. VII, Pl. 9a); in richer work there were inclosed spaces of inlay in light wood on dark, known as marquetry. Thus came about another char-

## GREAT STYLES OF INTERIOR ARCHITECTURE

acteristic, a simple construction and right-angled contour in cabinet work, suited to the veneer, and a smooth instead of a carved surface. Carving, in fact, almost went out of fashion. Finally the whole period was marked by the introduction of the curved line in furniture. In the Restoration Period, this appeared only in carving, especially in the incessant use of the "Flemish scroll," a sort of "S" (Ch. VII, Pl. 8a). In the William and Mary phase, these scrolls began to disappear. The occasional curves were now geometrical, and appeared in the construction, half circles on the tops of chairs (Ch. VII, Pl. 8b) or of cabinets, or flattened curves in the stretchers. In the Queen Anne phase these in turn disappeared, and a softer flowing curve became the type. It is seen in the graceful uprights of the chair backs, in the outline of their centerpieces or splats, and in the universal curved leg known as the cabriole.

WILLIAM AND MARY FURNITURE.—Out of a tangle of foreign influences—Flemish, Dutch, French and Spanish—English furniture began to find itself in the time of William and Mary, not originating as yet, but adapting and often improving upon its model. Once started on its course, it ran through a century of rapid and consistent development, to the very climax of furniture possibilities. Its construction was now so studied for lightness and its joints so carefully made that it took on proportions very different from those of the ponderous oak furniture. Much of this change was due to greater skill, much to the possibilities of the hard fine-grained walnut. The main lines of the construction were straight, but the contour was broken by curves, half circles or nearly so, and by the vigorous if often crude forms of the turned

## THE ENGLISH STYLE OF THE LATE STUARTS

legs and uprights of chairs. For this was the heyday of turning, if not always of taste; spindles, "inverted cups," "melon bulbs" and "trumpets" formed a whole collection of lively shapes unhampered by classic traditions or canons of elegance (Ch. VII, Pls. 8b, 9a).

**COLOR.**—Color now for the first time entered into English furniture. There was bright color in the upholstery of damask or needlework or gilded Cordovan leather; there was vivacity of color in the marquetry of the cabinets; there was beautiful rich color in the red or green or even blue of the lacquers. To the dark and sober wood finish of the walls this gave the needed life, for these colors were bright and strong; there was a touch of the old English vigor in them still.

**DECORATION: FORMS AND PROCESSES.**—There were but few carved forms. A little leafage on the tops of chairs, a Flemish "S" on their heavy front stretchers or legs (Ch. VII, Pl. 8a), and a "Spanish foot" (Ch. VII, Pl. 8b) made up the total in most cases. In marquetry there were natural flowers or leaf designs from the Dutch, and in lacquer there were landscapes from the Chinese. Nothing in the furniture seems to recall the general classic tradition of the architecture; the two were, in fact, designed by totally different groups of men. The old decoration by carving now gave way to turning and to flat surface decorations, paint and lacquer, veneer and marquetry, which were more popular and more successful. Lacquer, in fact, became the craze at this time, and as the original Chinese methods were too costly to supply the demand, English methods of softer effect and less brilliancy were invented. They appear more like heavy varnished paint than lacquer, and their gilt more



like bronze than the pure gold of the Oriental originals. Marquetry, which in the exact sense is a decorative pattern inlaid in veneer rather than in the solid material of the piece, was much used for expensive work and carried to a high point of perfection and lavishness of design (Ch. VII, Pl. 9a). The spaces, or "reserves," in which it was inclosed often occupied a large part of the surface of the cabinet or the chest of drawers, and its leaf patterns were light on a black ground, so that the whole effect was extremely rich. Unfortunately, in the natural exuberance of the period this was carried to such a point that the general effect was often cloying and confused.

UPHOLSTERY.—Upholstery for chairs and sofas received an immense stimulus at this time, from the entry of thousands of exiled French Protestant weavers in silk and wool. This upholstery was a great addition to the decoration of English furniture, as it was to its comfort. There were now elaborate silk damasks and figured velvets with the Renaissance floral patterns of France and Italy, large in scale and strong in color.

Besides these woven stuffs, there was a great use of needlework or "*petit point*" in patterns of natural flowers in softer colors on black grounds (Ch. VII, Pl. 8c). This work seems to have been largely due to the influence of Queen Mary, who was a great needlewoman herself. Not only were whole sofas and chairs covered in this way, but old chairs were often reupholstered with it. Loose cushions of it were a great deal used, sometimes covering the whole seat of a sofa. Another favorite material was the figured chintz. This was more often done in Oriental patterns and bright colors, and used for chairs and draperies.



## THE ENGLISH STYLE OF THE LATE STUARTS

PIECES OF FURNITURE.—Chairs now began to be the commonest articles. They were made in sets and, being numerous and adaptable, they began to express all the changes of the styles; indeed, they dominated them. Side chairs were now more common than armchairs. Both were picturesque in their outline, but were seldom well proportioned throughout, and the side chairs especially were stiffly rectangular (Ch. VII, Pls. 8a, 8b). Sofas were introduced, heavily upholstered, with curved tops and flaring arms, rather grotesque in outline and too heavy for their turned legs. Dressing tables and cabinets were mounted on legs, but were smaller than their French models. The cabinets had flat doors or flap fronts which were elaborately decorated with matched veneer or marquetry or lacquer, as befitted articles of luxury (Ch. VII, Pl. 9a). Secretaries and chests of drawers were occasionally used, but had not attained any standard shape. Beds were very elaborate affairs. Voluminous curtains concealed their four posts and formed a wall back of the pompous headpiece, architectural moldings covered with the same stuff crowned the high tester, fourteen or sixteen feet above the floor. All this, in woven damasks or figured velvets for the rich and bright chintzes for the merchant, made the bed the climax of the room.

Beside the luxurious mirrors carved in the manner of Gibbons, there were now small oblong mirrors. These were considered the proper field for much richer work, more elaboration of inlay and gilt and a more fanciful silhouette than other pieces of furniture. They especially showed Chinese influence in their broken shapes and lacquer finish. Tall clocks also were introduced and

were treated in lacquer or inlay and topped with carving and openwork.

**QUEEN ANN FURNITURE.**—At the beginning of the eighteenth century furniture underwent another striking change almost as rapidly as that at the advent of William and Mary. In the first place, the curved line took complete possession of chairs and sofas. The lines of the construction, even the outline of the seat itself, became a double curve. Chairs became as light as possible. Decoration dropped to the minimum. The aim was elegance and perfect proportion, whether in chair, sofa, or chest, and with this went a flat and polished surface. These characteristics were entirely English. Furniture makers now seemed to have assimilated all of the influences that had been only partly digested in the previous reign and to have combined them into new and harmonious creations quite independent of continental forms. English furniture had at last reached a point in design which needed no apology.

**OUTLINE.**—Instead of the square lines of the Restoration period or the broken, even jerky lines of William and Mary, the whole aim now seemed to be a softer contour, a series of subtler curves. Perhaps this was a reflection of the same merging of features into the wall that we have seen in the architecture. Certainly it was a part of the tendency to make the construction itself decorative that underlay the Louis XV style of the following decades in France. Corresponding to the general interior, too, there was an almost austere simplicity. In keeping with this they discarded the bright-colored upholstery and returned to quiet velvets. It may have been that this absence of decoration was caused by a

## THE ENGLISH STYLE OF THE LATE STUARTS

greater demand for good furniture on the part of the middle classes or by a dearth of artistic inspiration, as has been sometimes said. But in looking at the graceful lines of the chairs that flow from top to foot without a break (Ch. VII, Pl. 1), or the firm outlines of the high-boys, crowned at times with the curves of their pediments that answer the lines of their legs and delicate feet, one feels that here is a style strong yet charming, satisfying by its line alone, furniture to live with indefinitely. And it is doubly interesting for Americans because of its influence upon their furniture. Although the style was merely an interlude, lasting only a quarter century, the colonists seem to have gone on with its simpler taste, and rather more of their typical furniture is descended from the style of Queen Anne than from that of any later period.

CHAIRS.—The backs of side chairs were now simplified to two plain uprights, forming a continuous line with the top, and a flat wooden piece between them called a "splat." This was decorated only by its vase-shaped or baluster outline or occasionally by a bit of inlay. The whole back of the chair was often built on a reverse curve, which made it graceful as well as comfortable. Armchairs and settees, or double chairs, were commonly made on these same lines. The legs were no longer turned, but always had the cabriole form, either perfectly plain or with a simple scallop shell carved at the knee. The strength of these legs and the better joinery, or the more careful usage of furniture, now caused the stretchers to be abandoned altogether (Chairs in Ch. VII, Pl. 1).

Besides these slim and austere chairs there were also

heavy upholstered armchairs with high backs and wings and rolled, flaring arms. They were the chairs of luxury, splendidly covered with silk or woolen stuffs, with big Renaissance patterns that filled their backs and seats. The only woodwork about them was seen in their stout cabriole legs, often richly carved, and their claw and ball feet (Ch. VII, Pl. 8c).

**CABINET WORK.**—Secretaries with drop fronts and bureau cabinets with a drop shelf for writing, with or without bookshelves above, now became really important for the first time. They depended for their decoration on their beautifully burled or grained veneer, with perhaps a broken pediment and volutes. Chests of drawers extending almost to the floor and highboys on cabriole legs seemed to have reached their standard shape (Ch. VII, Pl. 9b). Small chests of drawers and writing desks on legs and tables with drawers became common, also, and indicate a growing love of comfort and homelike convenience. Mirrors, like chairs, reached their simplest, lightest form, but still kept their place as pieces of gayety and fancy with a silhouette deeply cut in a multiplicity of curves at top and base.

**PROCESSES OF DECORATION.**—Just as carving had been crowded out by inlay, so inlay now gave place to plain veneer of burled walnut. Color, too, was reduced to a black lacquer touched with gold, and of the gold there was less and less. There was, however, a color accent in the "mounts" or metal plates of handles and keyholes. Rather large, pierced and broken in outline, in bright brass that suited the dark-brown wood, they gave a fillip of interest to the masculine restraint of highboy or cabinet.



## THE ENGLISH STYLE OF THE LATE STUARTS

SUMMARY.—Thus the furniture, like the architecture of this late Stuart style, ends on a subdued note. A quiet merging of all the parts, reliance on smooth surfaces, on good proportions and restrained lines, seemed to suffice for this English taste. From the clumsy exuberance of the Jacobean Period, the national design had reached a skill and a reserve that prepared it to enter the lists in the next period with the technique and elegance of the Continent.

## THE STYLE OF LOUIS XV

(1715–1760)

THE STYLE'S INTENT.—If in the time of Louis XV one could have looked in on the *salon* of some such person as Madame de Pompadour or the prince de Rohan-Soubise, and could have seen it filled with men and women in satin and silk, some in groups chatting and laughing, some at tables gaming for stakes, some in the corners playing at love—but playing with all the zest of the pastime of the day; and if one could have lingered after the guests had gone, to observe the room, its slim panels with points of ornament like jewels, its cornice a mere line of golden leafage rippling along the edge of the ceiling, its mantel of piquant curves and gay marble, its furniture mounted with bright gold and heads of pretty women—he would without doubt have said to himself, “Here at last is a style for smart society!” (Ch. VIII, Pls. 1, 2). For this was an architecture that embodied all its wit, all its intrigue, all its gay lawlessness of spirit, hampered no more by the morals and rules of Louis XIV, worshiping only cleverness, good manners and daring. Evidently such a society had demanded a new style; but how should even the most sensitive and original designer put all this for the first time into terms of architecture?

## THE STYLE OF LOUIS XV

**THE STYLE'S METHOD.**—The proportions of these rooms must be smaller and lower, for intimacy; the panels must be slender, for elegance, and so the verticals must run sheer from dado to cornice and even be doubled for emphasis, while the horizontal lines must exist hardly at all. The scale must be very small. One must avoid too much dignity. The world is bored with the superhuman effects of Versailles. One is fond of trifles, has time for little details—if only they are supremely well done.

The whole design must be thinned down, getting its effect by line alone, and for the greatest possible change the line itself must be curved, graceful, one might say feminine. The curves must be no longer full, but willowy and soft, or placed in piquant contrasts. Lines must be interrupted, too, full of surprise and lightness of touch, like good conversation. If a panel were to be fully finished, it would be a dull story, but its broken corner is the shrug of a shoulder, the shell at its top a raised eyebrow. In the same way, the horizontal strength of the cornice is too serious. It should be reduced to two slim gold lines, with a trifling scroll between (Ch. VIII, Pl. 1), or to an ornamental vine, racing along the cove, branching on to the ceiling (Ch. VIII, Pl. 3), or the wall should melt into the ceiling by a series of elegant painted panels connected by light chains of ornament, with a whirl of jewelry in its very centre (Ch. VIII, Pl. 3). Decidedly this is to be a style of curves.

In little matters like gilded sconces and andirons, one may play with symmetry at will, keeping only a general sense of balance and weight (Ch. VIII, Pl. 4). In books of designs a decorator like Meissonier may even warp the curves on the two sides of a mirror or twist the top of

## GREAT STYLES OF INTERIOR ARCHITECTURE

its panel. But this is as far as one may go in asymmetry—at least at home in France, whatever liberties one may take at St. Petersburg or Potsdam. A general symmetry is essential to good manners in design and is accordingly always observed by the best decorators when one comes to building.

To be endured by society a style must have life, movement, even rapidity, and so the eye must be led to glance from top to bottom of a panel by the spots of ornament that beckon and answer from one to another. The glance must be carried swiftly around the room by the remote rhythm of a gay cartouche in the center of each cornice (Ch. VIII, Pl. 1); it must be kept awake by the sharp silhouettes and the jutting corners of the mantels or the rich *commodes* (Ch. VIII, Pls. 4, 7a). In rooms with rounded corners it can never stop, and in the famous Salon Ovale at the Hôtel de Soubise it is led in a zigzag flight around the walls and up to the center of the ceiling (Ch. VIII, Pl. 2).

No more dark frescoed vaults, no more green and purple marble panels, no more heavy masses of gold in this style. The only color allowed on the walls is a cream with faded blues or a subtle gray, or a pale sea green. Indeed, color is being frequently reduced to its most formal terms, white just touched with gold. Evidently in creating a social style these designers must make a clever use of their color.

DECORATION AND ARCHITECTURE.—If the style's effect is to be precisely opposite to that of Louis XIV, nothing but intimacy, gayety and novelty, every architectural feature must be reduced to its lowest terms. The cornice, the door frame, the mirror, all these must become



## THE STYLE OF LOUIS XV

mere slender moldings or wisps of ornament (Ch. VIII, Pls. 1, 4). The experiment of substituting decoration for architecture is now to be tried. Architectural form is to count but little, the Italian classic is lightly dismissed, and as for the orders, they simply are out of the question. This will mean a whole new scheme of decoration and new ornament, but it will be "modern" and it will be French; therefore so much the better.

ORNAMENT.—Ornament, then, is to be the most important factor in the style. It is to be carved or molded as always in France, but now it is to be used sparingly, not from any lack of invention, but for accent, for a light and sparkling effect. Instead of being carved all up and down the moldings, it will be used in the form of little leaves twined around them at intervals, or where they break at the top and bottom of a panel, or as a bright spot in its center (Ch. VIII, Pls. 1-4). In fact, these long lines of molding with their spots of ornament at intervals might seem to be the design of a draftsman with his soft pencil rather than of a trained master carver. All this, too, must be in the lowest of relief, depending upon its gilt to distinguish it from the white ground—again the draftsman's way. And it is small in scale, too, so small that one seems hardly expected to follow its detail, but to enjoy merely its broken light and shade cleverly placed and its lively silhouette. Besides all this, it is broken into tiny parts, so that the ground shows through everywhere, and there is for its largest spot only a small gold cartouche with a miniature bas-relief (Ch. VIII, Pl. 3). Naturally, in so free a style, where individuality was let loose after the discipline of the preceding reign, there are many degrees of this ornament. In such first essays

## GREAT STYLES OF INTERIOR ARCHITECTURE

of the style as the Golden Gallery of the Hôtel de Toulouse and the Salon Ovale of the Hôtel de Soubise there are Louis XIV acanthus leaves and palms (Ch. VIII, Pl. 2). The moldings are even strong and continuous, but the cornice sometimes breaks up into a volute, its frieze becomes a cove full of ornament and the ceiling is plain except for a wide-spreading rosette. As the style advances, the Little Apartments of Louis XV at Versailles are trimmed with the new forms, while keeping to large and symmetrical panels. This is the period of Verbeckt and Rousseau—the style in its state dress (Ch. VIII, Pl. 3). Later the ornament becomes thinner, more full of the shell motive and of natural flowers and ribbons, the true Rococo, found in the private hôtels and especially abroad (Ch. VIII, Pl. 2). Its extreme may be seen in the published engravings of Meissonier and Oppenordt; but such things were seldom, if ever, executed and hardly seem to deserve the notoriety that they have been given. Meanwhile the small houses and the little châteaux were imitating Versailles, to the extent of thinner moldings with a touch of Rococo ornament on the rounded tops of their panels.

If one looks attentively at the ornament on one of these panels, he finds that it is the general effect that pleases; if he analyzes the ornament it really resembles nothing at all (Ch. VIII, Pl. 5). There is an occasional shell-like form or a wing or a few tiny leaves, but in the end there is little else than lines and spots, smooth or broken, in flowing curves or long straight runs (Ch. VIII, Pl. 3). Such decoration is abstract, suggestive as music is, unlike what has gone before and, if you please, somewhat higher in the scale of things.

## THE STYLE OF LOUIS XV

This, then, is the famous Rococo, so named from the ribbed borders of the little cartouches and the spiky little shells. Mixed in with these as time goes on are little spriglets of vines and natural leaves, with tiny flowers running through them. But these are the beginnings of the next turn in style, a touch of the naturalism that will be the vogue in literature and art toward the middle of the century. This accounts, too, for the conceit of making a mirror frame in the form of a growing palm branch (Ch. VIII, Pl. 1), and for the tendency to give everything a natural motion and slight asymmetry as if growing. While each particular bit is designed by caprice and free fancy, yet the general character of this ornament is always the same, and in the end it becomes tiresome. But for two generations it pleases everyone; gay and graceful, modern and French, expressive yet abstract decoration—it is the ornament that makes the style.

**PAINTED DECORATION.**—For the little rooms, the *boudoirs*, the “cabinets” for conversation or cards which are the last word in the style, these agile designers will occasionally devise a painted decoration. Borders of slight but extravagant architecture will frame the panels, where painted decorations and little pictures are ingeniously interwoven. The motives will be drawn from the *aërial* grotesquerie of Bérain, and the pictures reflect every caprice of the day. There shall be lovely allegories by Natoire, charming women by Boucher, Arcadian *fêtes* by Watteau, and humorous little monkey scenes (“*singerie*”) by Huet. Anything shall be permitted if only it is done with an air, and the more original and modern the better. Boucher will even attempt a grand room in this manner, the *Salle du Conseil* at Fontainebleau,—a



## GREAT STYLES OF INTERIOR ARCHITECTURE

series of gay oval panels surrounded by monochromes in the loveliest Chinese blues framed with brilliant moldings on a cream wall,—where the style shall show a tantalizing glimpse of untouched possibilities.

**MANTELS AND MIRRORS.**—One type of mantel seems to satisfy everybody in this society. It is a low marble frame just higher than the table, with a racy outline of sinuous curves both for its fire opening and its shelf (Ch. VIII, Pl. 4). Placed on its angles is a fanciful console topped with a shell or a head, its sides twined with garlands. For a piquant effect, this is always in gay colored marbles, quite as characteristic as any other detail in the room. Inside it there is now placed, to protect the marble from smoke and reduce the space for the fire, a decorative iron frame which seems to make a transition between the wayward barbarism of the flames and the elegance of the mantel itself. Above, a high, slim mirror is quite the rule. No more portraits of ancestors, no more mere wall panels, but always the mirror, a novelty just introduced. It lends gayety by its flashes of light, and movement by its reflections—and society likes to see itself in the glass.

**STAIRS.**—While the stairs are still placed in stone hallways as before, they are now cut off from the entrance vestibule by an arch or by glass doors, and the walls treated very quietly, merely in molded panels with some of the new outlines. Their ironwork is correspondingly light, in broken curves of fanciful indefinite design, the stairs themselves curved and spread out at the top and bottom, and the rail swerving to follow them. They seem to give you at once, on entering, an impression of the hôtel's gay informality and grace.



## THE STYLE OF LOUIS XV

PLANS.—This being the style of private hôtels and town houses, all the arrangements of the house have gone through a change toward intimacy and comfort. Rooms have been made smaller, and separated from one another by corridors or anterooms. They have been given special shapes and sizes for the different purposes of family life. Small stairs, corridors and service arrangements have been carefully thought out for convenient use. The whole dwelling has taken on for the first time an air of comfort and variety that makes it an addition to the fine art of living.

FURNITURE.—For such apartments as those at Versailles of Louis the Well-beloved, each piece of furniture must be a work of art, decorative, in the same key as the room itself. Wonderful in their way as these pieces were, too often they are the only kind described in books; but equally important to a style for polite society was the furniture of *salon* and bedroom. This now began to be made in abundance, and with such success that it has remained a part of daily life ever since. As it was a part of social life in small intimate rooms, the spirit of the style is seen in the consideration of luxury first, convenience next and tradition nowhere.

GENERAL QUALITIES BELONGING TO STATE AND DOMESTIC FURNITURE.—To be modern and to be graceful the contour of the furniture was all in curves—more so, perhaps, than any other style whatever. The very construction was even curved, and so became decoration. There were flaring curves in the front, subtle curves in the legs, broken curves in the sculptured bronze on the corners that formed the silhouette (Ch. VIII, Pl. 7). Of course, such drawers and cupboards as there were

fitted into this contour as best they might; expression of use was the least of all considerations. The color of the state furniture was dark, being the color of the various natural woods used for veneer, but it was heightened and harmonized with the walls by the bright gold mounts that played over its surface. More color still and more harmony with the light walls were obtained by the parti-colored marble tops. Then, too, many pieces were gilded, especially the fanciful console tables and the handsomer chairs. The household furniture, which was made of plain walnut, was given plenty of color by its gay upholstery or even by painting white the woodwork itself (Ch. VIII, Pl. 1).

DECORATIVE TREATMENTS.—In the state furniture the real decoration was by means of carving—but not in the wood. These designers, who were often sculptors in their own right, must have a larger field and higher aim. , And so in molded and rechiseled bronze they followed out their fancy in work of high relief, leaves, vines, and the shell-work of the day, even coquettish little Spanish heads—“espagnolettes,” as they called them (Ch. VIII, Pl. 7a). At its climax this golden sculpture quite obscured the wood of the background and the ostensible purpose of the piece. But when one could secure such sculptors as Charles Cressent or Jacques Caffièri to make the royal *commodes*, why quibble about these principles of design? Besides, society preferred effects to principles in every case. In the middle years of the style this carving became slightly tiresome and was rather discarded for a decoration of lacquer in various colors with mounts merely to frame it, especially the golden lacquer with little pictures, developed by the famous family of Mar-

tin. With lacquer came in also all sorts of Oriental motives and even Oriental principles, such as asymmetry and haphazard design.

In domestic furniture the sinuous curves of the construction, emphasized by deep moldings, formed the principal part of the decoration. On this there might be a touch of carving, a shell or a broken scroll with a few natural leaves or buds (Ch. VIII, Pls. 1, 6). Tables and escritaires were usually honored with some small mounts. Besides the carving, there was the upholstery, silks of soft green or rose in some mesh pattern or flowered brocade or tapestry with its stronger colors.

SPECIAL PIECES.—In decorative furniture the favorite pieces were the great *commodes* with swelling fronts, the more formal medal cabinets, and the exquisite long writing tables with drawers, known as “bureaux.” The *commodes* and the cabinets furnished the principal field for the elaborate works of art of the great makers, some of them consuming years of time and millions of francs in their production (Ch. VII, Pl. 7a). Quite a special piece was the console table, always audaciously carved and gilded, with a marble top. Made to fit flat against the wall at the base of a panel or long glass, nobody seemed to take these seriously. Any madness of line or whim of construction seemed to be allowed them. Yet after seeing the splendor and elegance of the other pieces, one realizes that these merely play the part of a light jest in a good conversation (Ch. XIII, Pl. 3).

In domestic furniture a great variety of chairs was called into existence, some with curved backs that merged into arms, some with high wings (Ch. VIII, Pl. 1), some merely side chairs with newer, fuller lines

## GREAT STYLES OF INTERIOR ARCHITECTURE

(Ch. VIII, Pl. 6). One is struck by the total difference between these and the English national type; and yet no English chair of the period was ever copied in France! There were sofas, too, very low and comfortable—one of the legacies of the style to modern furniture (Ch. VIII, Pl. 6). There were day beds and broad easy stools shaped to be moved up to armchairs to form lounges (Ch. VIII, Pl. 1). There were dainty little writing tables, too, just touched with gold mounts or with plaques of Sèvres porcelain, the quintessence of elegance and grace.

TEXTILES.—Silks were now all made in France. Till well on into the period their design had followed Baroque motives, varying these by giving them a lacelike artificial texture. Then suddenly the naturalistic strain in the style, its fondness for little flowers and garlands, seems to have come upon the designers. By ingenious loom work they turned out brocades of a delicacy in color and realism in modeling that before had seemed impossible (Ch. VIII, Pl. 6). This was the very beginning of the typical brocades that are so familiar to us. There were also textiles that maintained the old Oriental idea of conventionalized pattern or the flat woven designs that tradition had always guarded in textiles (Ch. VIII, Pl. 1). Such silks were used for walls or for curtains at bed and window. Plain silks were used, too, but the draperies were always full and softly flowing. Lace curtains began also—not heavy and formal and patterned, but soft and elegant—caressing to the touch.

Tapestries made a brave showing, but always in imitation of the painted picture. The designers in control of the Gobelins and Beauvais factories were painters,



who thought only in terms of their own art. They introduced, it is true, more gay and brilliant colors, as well as the subjects of the day—the gorgeous royal hunts of Oudry and the seductive goddesses of Boucher—but their borders reflected all of the Rococo motives, and their backgrounds all the artificial elegances of dress and decoration.

CONCLUSION.—The last but by no means least interesting thing to be said about this furniture, is that a certain influence from it still survives. But how is it possible that furniture of such informality, of so many curves, designed for such a special society, can still hold its place? Simply because its character and its forms were so successfully designed for personal use. Its informality is still pleasing, its curves are still comfortable, and both seem to fit weary or luxurious humans. For, indeed, furniture is a more human affair than architecture; it has a different purpose; its virtues and morals are not always those of the larger and more constructional art. If the interior architecture of Louis XV failed in its full purpose, the furniture succeeded; it still lives on, if not in its identical forms, yet in the shape of many a modern table and chair of kindly curves and easy intimacy.

## THE GEORGIAN STYLE

(1725-1780)

**T**HE CHARACTER OF THE STYLE.—Underlying the whole Georgian style was a passion for absolute architecture. But throughout the eighteenth century architecture was the most important, the most fashionable of the arts. Rarely, if ever before, and never since, has such a knowledge of it and such a keen critical understanding been a part of a gentleman's education. Yet this was not a painter's architecture, with its popular appeal of color and frescoes, nor a sculptor's, with carved decorations or figures. It was a style for architects and for connoisseurs in its design, in its qualities, in its forms, in its decorations, even in the very plan itself. It was a style of interiors far more than exteriors. From the standpoint of decoration, it was a style all carried out in white and in plaster. From a human point of view, it was essentially aristocratic, pompous and elegant. Historically, it was founded on the authority of the Roman ruins and of the great Italians of the preceding generation, men like Palladio, who used the old forms in modern combinations.

ENGLAND IN THE EIGHTEENTH CENTURY.—If absolute architecture appealed to these connoisseurs as an idea, it also furnished them with the kind of interiors they really liked. It was a mature architecture, suited to men of

## THE GEORGIAN STYLE

high cultivation, men who really enjoyed their classic authors, who could quote Cicero without affectation, who got keen pleasure from a home with Roman busts or pedestals, who preferred the severity of its white walls and reveled in forty feet of height. If costly, that was in keeping with their incomes. If impossible for sitting in groups or lounging, it was well suited to the formal society which they craved. Even men of the middle class liked formal panels on their walls, with a touch of classic or foreign ornament. Those who lived more informally still, the jolly country squires, continued to build in the preceding style, with wooden panels, although gradually they came to paint them white and to lay out their windows and doors with a classic symmetry. But the style as a whole remained one of fine houses, whether in or out of town, and was the perfect expression of a polished society. If from our point of view such a style seems artificial, it was not so artificial then. England had come a long way from the days of the *Spectator* and the *Tatler*. Her aristocracy was rich beyond any in Europe. It was the day of Chesterfield's elegant but heartless letters, and Hogarth's "Mariage à la Mode." Clearness in literature, cold common sense in the dealings of life, poise in manner and intelligence in conversation, correctness and elegance in architecture; these were the ideals of the time. There never was a period in England more single in its aim, nor more successful, and the style profited by its impetus.

THE "AMATEURS" AND THE BOOKS.—A special stimulus was given to the style by a group of wealthy men, who called themselves the "Amateurs." Cut off by political circumstances from public life, and by tradition

## GREAT STYLES OF INTERIOR ARCHITECTURE

from business, they turned their attention to travel and art, collecting statuary in Italy and financing elaborate publications on architecture, translations of late Italian masters like Palladio, and the works of the leading English architects of the day. This custom once started, a whole series of books followed, written for moderate houses as well as great, which rapidly carried the new style throughout all parts of England and even the Colonies, and raised both taste and craftsmanship to a high level.

DESIGN.—Eighteenth-century design was no longer one of features, merged in the wall; it was rather one of self-sufficient wall motives, doorways and mantels. As the century went on it grew into a pure classic, formal but vigorous and masculine. This might be called the early Georgian manner. Then came a more frequent use of columns, of pilasters, until the style became too architectural and too masculine even for the “amateurs.” Finally came a reaction, an extreme of refinement, even effeminacy, under the leadership of the Adam Brothers in the last third of the century. Theirs was a style of late Roman forms, enlivened with Greek detail, not necessarily better, but totally different.

INTERIOR SPACE.—For the first time in England the shape and proportion of interior space became a subject of study. In the earlier phase of the style, the space was usually rectangular, but the proportions were considered with the greatest care. Exact formulas, even rooms based on a cube or a double cube, were considered the ideal.

At the end of the century, under the Adams, varied combinations of large and small spaces and even of spheri-



## THE GEORGIAN STYLE

cal space in domes and great niches were eagerly sought for. They reached out still farther into a composition of spaces, alcoves half cut off by screens of columns, or rooms of different shapes and lighting, looking into each other. If all this may seem too much of an effect for private architecture, it still can hardly be waived aside as "theatrical." It is, in fact, a higher form of artistry; it is also essentially architectural.

SCALE.—In the Georgian phase, the scale was large and monumental. Following the Italian precedent, the moldings and details were not allowed to make too great a contrast. Everything was large, was virile, and the ornament was laid on with rather a heavy hand (Ch. IX, Pl. 1). In the Adam phase, on the contrary, there was the greatest contrast between the large features of the scheme and its small details (Ch. IX, Pl. 7). The range was even forced. In their aim for a more intimate character and for greater finesse, the ornament became attenuated, perhaps too small, an excess of virtue rare enough in any of the great styles. In their desire for elegance and the character of the home, they even risked weakness.

COMPOSITION.—In contrast to the restraint of the late Stuart designers, the men of the eighteenth century strove more and more for striking compositions. One feels this in their spotting of motives on the walls of their *salons*, in the amount of blank wall space, which steadily increased till, under the Adams, it reached its possible limits. One feels composition in the colors of their stair halls, in the contrast of painting with empty wall panels, and especially in their mantels, of picturesque broken pediments and combinations of consoles and pedestals,

## GREAT STYLES OF INTERIOR ARCHITECTURE

paintings and ornament, marbles of white and yellow and black.

COLOR.—No quality of the style is more distinctive nor more expressive of the change from late Stuart days than its all-pervading whiteness. Walls, ceilings, mantels—everything was white (Ch. IX, Pl. 3). The difference in feeling between a room of this sort and the dark wooden walls of William and Mary or Anne is far-reaching. And the Georgians sensed this perfectly. To them it meant pure form—and architectural form—rather than interest in material or color. It meant broad harmony; it meant the value of surfaces; it meant the monumental touch; and it meant frankly the Italian manner. To be sure, they relieved it with their mahogany furniture upholstered in dark velvets or covered with gay chintzes, and with window curtains and carpets and Oriental rugs, as varied as our own. Also, toward the middle of the century, they warmed their color with gold on the carved ornament; but all in all, the general effect was white, and it was an effect of architecture.

In the latter half of the century, which belongs to the Adams, when the aim was less monumental and more intimate, color was required once more. The walls were tinted in a general tone, relieved by a lighter color on panel moldings or pilasters. Quite a variety of these pale tones were used;—pale green, pale tan, gray or cream. But in the first place they were so handled that there was the same harmony as before throughout the room, and again they were so selected and studied as to harm in no way the solid feeling of the wall. There were, indeed, touches of dark color about the Adams' style, in the little painted panels by their Italian friends,

## THE GEORGIAN STYLE

the Cipriani, the Zucchi, the Angelica Kauffmanns (Ch. IX, Pls. 6, 7). But this was a mere heightening of the general effect, bright fillips and accents knowingly placed in the general rhythm. And gradually there emerges a certain character running through it all, through the faint tones of the walls, through the exquisite painted medallions, through the colored marble flutings of the mantels; one feels that this is an architect's, not a painter's, use of color, that it all has an architectural reason.

LINE.—In the Georgian decades the architecture was one of straight lines, horizontal or vertical, about evenly matched (Ch. IX, Pls. 1, 2). At most, full circles or quadrants were permitted in the ceilings, or a classic arch was used for a niche. To be sure, these straight lines were often broken for effects of composition in mantel or door frame; cornices broke around pilasters or brackets and pediments parted to allow a cartouche or a classic bust. But the main lines of the cornice or gallery were carried around the room, strong and solid.

In the Adam decades, curves were introduced, many and ingenious. Vaulted ceilings, wall niches and alcoves, curved ends in the rooms, or even rooms on an oval plan, appeared in the repertoire of this versatile school (Ch. IX, Pls. 6, 7). All curves were geometrical, even the lines of the decoration, the segmental curves of their fan-shaped panels, the ellipses of their draped festoons, the oval of their Wedgwood medallions; for these were well-pondered curves, such as were fitting in architecture. If they are more in evidence here than in any other modern style, except possibly that of Louis XV, they yet give one a sense of entire control. They, too, are architectural.

# GREAT STYLES OF INTERIOR ARCHITECTURE

## PART I—THE CLASSIC PERIOD

1725–1760

FORMS.—In this period the architectural forms are much more important than the applied decoration. Such decoration as exists is, after all, merely a smaller and more informal architecture. The heavy garlands, the niches with statues, the powerful brackets of the galleries, the wall frames derived from Italian windows, make these great halls and *salons* seem like the outside walls of the rooms beyond (Ch. IX, Pl. 1). Sometimes these walls were of stone; often their columns, and always their mantelpieces, were of marble. And all this panoply was Roman in origin if somewhat modified by Italian hands.

There were also, it must be said, many variants and motives derived from the French of Louis XIV and much ornament from Louis XV. But the eighteenth century believed that there was such a thing as absolute excellence of design, not varying with time or place, far above questions of nationality, of convenience, of materials, even of logic, much like the moral law. It was based on classic, which at that time meant Roman, and on the “great masters.” Toward this design they bent every consideration, except that in ornament they seem to have indulged themselves most liberally.

WALLS.—The plaster wall, so characteristic of this style, was in part a result of the greater height of the rooms. Under the new scheme of proportion, rooms forty feet in height could hardly be paneled in oak, even by the extravagant “amateurs.” Plaster was the only material



## THE GEORGIAN STYLE

for these broad surfaces and for this dignified effect. But it was also a result of design. The solidity of its surface, the neutrality of its blank spaces and, above all, the possibilities of its modeled ornament—of any kind, any richness, and any fullness of relief—these were the very foundation of such interiors. A glance will show that these halls and drawing-rooms could never have been carried out under the limitations of oak. Nor could their designs be any longer expected to declare the portions that were wood or plaster, that were constructed or were applied. At one stroke, they called it all one white surface and set their imaginations free for whatever of pure design they could attain. Here was in truth a totally different conception of architecture. But, again, we may not call it artificial. Rather it was a conscious architecture, the true style of a conscious age.

The great height of the large halls was more or less successfully broken by galleries (Ch. IX, Pl. 1), and by deep coves between the ceiling and walls. On these large walls, schemes were composed of two-story mantels, small doors with cornices and heavy frames or main doors with columns and pediments (Ch. IX, Pl. 1). In the drawing-rooms and dining rooms there were built-in frames for paintings, and smaller panels of applied ornament; in the stair halls, panels of painted arabesques in gray or bronze grisaille. Even in little houses, where wood was still used, the halls, at least, with a few pilasters and arched doorways and panels all in white, followed as best they could the dignified Georgian manner (Ch. IX, Pl. 4).

WALL HANGINGS.—With the new ideas of the eighteenth century, leather wall hangings, once so popular, passed away altogether. Velvets, which were always

## GREAT STYLES OF INTERIOR ARCHITECTURE

Italian in design, though often of English make, kept their vogue for certain more intimate rooms, but they were now architecturally treated, framed in panels as a part of the wall, not concealing it. Their patterns were still of the High Renaissance, like the rooms themselves, rather than of the contemporary Baroque. During the Georgian epoch they were still used in great profusion, but they were felt to be less and less appropriate, until by the end of the period they too had passed. Silks, however, which were now commonly of English make, were thought more elegant and remained somewhat in use throughout the century.

With the declining use of velvets and silks, a new material came on the scene. Wall paper as an imitation of these stuffs had occasionally been used at the beginning of the century. Printed only on small squares, it had been allowed only in an inferior grade of work, but for reasons of economy it grew in favor. At the same time, Chinese hand-painted papers in rolls several yards in length were occasionally imported. Here the drawing and design were good and the pictures varied; flowers, landscapes, and popular scenes all were there to amuse and delight with glimpses of an almost unknown world. Only at the middle of the century did these papers become common, and then it was largely due to the fad for everything Chinese, from furniture to fireplaces; being well made and stretched on wooden frames and backed with canvas, they were a very real form of wall covering in spite of their exotic design. Yet only by the end of the century, when the art of printing papers in long rolls was discovered in Europe, did papers begin to take their place as the modern wall covering.

## THE GEORGIAN STYLE

CEILINGS.—The Georgian ceilings group themselves into two schools—the classic and the rococo. The one was architectural, the other decorative. The classic was large in its scheme, was vaulted, or had at least a side cove between its flat surface and the wall; it was decorated with coffers in the cove and with allegorical bas-reliefs or frescoes in its central motive. The rococo was primarily French in decoration, although designed and executed by Italians. It was more often flat. It had greater variety of panels and composition, but sought everywhere a field for its characteristic ornament of garlands and cherubs. Between these two schools there were all shades of variety. Generally speaking, the rococo ceilings grew in favor until about the middle of the century, when a reaction set in, first toward classic and then toward its extreme in Adam purity and elegance (Ch. IX, Pl. 9). In smaller houses, the typical Georgian ceiling was limited to moldings with classic ornament and plain panels, leading gradually to the plain ceilings of our own century.

ORNAMENT.—The ornament of the style was almost entirely of plaster. In fact, it was one principal reason for the plaster. Its motifs were drawn both from the classic models which properly belonged to it and from French and Italian modes of the day. But in this adaptation of French types neither the English nor their Italian experts ever arrived at quite the true lightness and precision of touch, and their scrolls and cartouches usually fail in charm. In regard to the Italian ornament of sentimentality and prettiness one cannot avoid saying that it was a false note in the dignity of the style, far inferior to the English work in the classic coffers of a



## GREAT STYLES OF INTERIOR ARCHITECTURE

vault or the griffons of a frieze. At first this Italian ornament consisted of a fine acanthus, broken into many little spots of light and shade, or of cupids and garlands. It is true that the cupids were well modeled as such, but when applied to the vaults and ceilings contrary to all laws of gravity and logic, they gave a rather trivial aspect to some very noble rooms. As time went on, the attraction of the complex lines and shell-forms of Louis XV was inevitably felt by men who were constantly using French fashions and phrases, and in spite of protests by the English classical school, the ornament became more elaborate and foreign, until it abruptly disappeared in the face of the elegant classic creations of the Adams.

**MANTELS.**—However important the wall and ceiling may have been in creating the general effect, it was the mantel that appealed most to the architects and the public. The greatest space was devoted to it in the books, and the greatest ingenuity in execution, and the English architects proudly announced that in this particular feature they led the rest of Europe. Very possibly they did so in variety and charm. They spoke of their mantels as of two stories or one story. In the two-story mantel the lower part was always of white marble, heavy and somewhat florid in its rococo consoles; the upper portion, of wood or plaster, was lighter and richer (Ch. IX, Pl. 2). Here can be seen what form the baroque style took under English hands, free, graceful or imposing, never extravagant. In the center was always a large panel with a portrait or with a bas-relief symbolizing the taste of the house, whether literary or sporting (Ch. IX, Pl. 1). Against the severe plaster walls all this light and



## THE GEORGIAN STYLE

shade and color and silhouette showed well, making an effective focus for the room.

One-story mantels were equally rich, but had their special use in drawing-rooms or small *salons* decorated with hangings (Ch. IX, Pl. 7). At the end of the period they were made of two kinds of marble, the darker, green or yellow, being used as a ground for sumptuous inlays of white, where garlanded friezes and fluted pilasters were all carried out in color. These mantels were apt to be more refined in their architecture, and were ready to hand for the purists of the next phase, who produced with them some of the most charming mantels of any style.

THE ARCHITECTS.—This was the epoch of architects. For the first time, all the important work was done by trained designers, men of education and tastes similar to those of their patrons. To be of any importance such a man must have traveled for at least one or two years in France and especially in Italy, and be thoroughly a master of the Italian repertoire. He designed the interior as well as the exterior and by his instructions and designs the workmen were exactly controlled. Only by such men and such methods could these results of unity and scholarship be attained. At this time began the conception of academic architecture, of the scholarly architect and decorator.

Of these men, Inigo Jones and Wren in the preceding century had been the great precursors. Sir John Vanbrugh at the beginning of the eighteenth century, with his over-monumental designs for Castle Howard and Blenheim Palace, really belongs in this period, although these giants were in a class by themselves and led to nothing

## GREAT STYLES OF INTERIOR ARCHITECTURE

further. Entirely of this period were the groups that made the Georgian style—James Gibbs, the designer of Ditchley; Colin Campbell, the builder of Houghton Hall; and William Kent, the most versatile man of them all, who decorated it, and both built and decorated Holkham Hall. These were the great lights. A little below them came Flitcroft, who designed the beautiful Wentworth Woodhouse; Smith of Warwick, famous for Stoneleigh Abbey; Isaac Ware, who indulged in the richest rococo; and Abraham Swan, best known for his adaptation of the “grand manner” to medium-sized houses, in his works and his books. Apart from all these, but of perhaps a greater influence in his way, was Richard Boyle, Earl of Burlington, who, by publishing the works of Palladio and Inigo Jones and acting as both patron, owner and designer, did as much and more than anyone else to bring the classic style into England. After the middle of the century came the classicists led by Sir William Chambers, the apostle of pure Roman architecture, and James Stuart, of Greek.

GEORGIAN FURNITURE—GENERAL CHARACTER.—The distinctive material of Georgian furniture was mahogany, which came in with the period and played a large part in its design. Whereas the earliest English chairs had been based upon the limitations of carpenter work or the lines of Renaissance architecture and had then followed the Dutch idea of comfort, now there was a successful combination of good proportion and line, with real regard for human anatomy. At first, in both chairs and cabinet work there was much of the Dutch quality of Queen Anne furniture, but modified. This was the time of the so-called “Hogarth” (Ch. IX, Pl. 10a) and

## THE GEORGIAN STYLE

later the "Chippendale" chairs (Ch. IX, Pls. 10b, 10c). Then came in a period of foreign fads, especially their decorative detail. But the development was always toward lighter and more elegant forms. During all the period it was a furniture maker's art somewhat apart from the principles that ruled the interiors, with little of the grand manner about it. Real correspondence with architecture only came in the next style.

**CONTOUR.**—The main lines of the chair, as well as its actual silhouette, were dictated by the design, no longer by the necessities of construction—thanks to the strength and firm texture of the mahogany which made finer joints and slimmer members possible. The silhouette of chairs and tables was full of curves, but crisp and subtle, in the tracery of the chair backs (Ch. IX, Pls. 10a, b, c) and in the serpentine fronts and cabriole legs of the tables (Ch. IX, Pl. 13a). Bedroom furniture, beds and highboys, was mostly on straight lines, exceedingly quiet and often refined.

**COLOR.**—The color was always the same—the deep dull red of the stained mahogany, a piquant contrast to the white plaster or pale cream of the walls. This was further carried out by the upholstery of the chairs in dark velvet or leather. The only exception was the gilt of smaller pieces, such as mirrors. Massive furniture of so dark a tone would have broken the unity of these rooms. If one wonders how this furniture held its own in the majestic halls, the answer is probably to be found in the fact that upholstered furniture on foreign lines sufficed for the scanty amount that was allowed in them.

**DECORATIVE TREATMENT.**—Carving was the only decoration of this mahogany furniture, in accord with the

## GREAT STYLES OF INTERIOR ARCHITECTURE

fastidious taste of the day (Ch. IX, Pl. 11a). The possibilities of the hard fine grained wood also invited it and Thomas Chippendale perfected it. In his hands, architectural moldings were well and correctly done; carved ornament, the classic acanthus leaf or small rococo scrolls, or ribbons—all was perfectly placed and daintily cut. In the early Georgian period, the shell and cabochon, or small cartouche, was found everywhere (Ch. IX, Pl. 10a). Then came eagles' heads and satyrs, with paws and hoofs for the feet, then the more classic acanthus, and later the various fads, Chinese, Rococo and Gothic.

CHIPPENDALE.—For the first time in the history of English furniture, individual cabinet makers were able to force their personal work to public recognition. And Chippendale, the first name that stands out, is one of the most famous; in fact, his name has mistakenly become attached to the furniture of the whole epoch. To be sure, most of this reputation has been acquired since, for at the time he was probably not much better known than several others. Out of the extravagant praise and occasional denunciations that have gathered around his name, we are probably safe in saying that his book, *The Gentleman's and Cabinet Maker's Director* (1752), was the best of its day; that his furniture, while based on old forms, was such an improvement on them that the result was practically new; that he was a sound workman and excellent carver. In particular he gave to the somewhat grotesque Hogarth chair a completeness of design, a fineness of proportion and a charm of ornament that quite transformed it.

Yet Chippendale, like the architects of his time, seems



## THE GEORGIAN STYLE

to us strangely inconsequential in the vagaries that he followed and even promoted. In his early days no flight of the Rococo of Louis XV was too extravagant for him, and when later the vogue for Chinese decoration came in, no one was more eager to run it to extremes than he. He even indulged in what was commonly supposed to be Gothic for a decade or two—although, truth to tell, his Gothic chairs and tables are perilously close to his Chinese. Besides all this, however, he deserves credit for a great deal of carefully designed bedroom furniture of extreme plainness, but excellent proportion and detail. And with all this varied activity, he manufactured for others, especially for Chambers and the Adams, pieces of unexcelled workmanship.

CHIPPENDALE FURNITURE.—The distinctive features of his chairs were their tops of triple curve with little up-turned ends, the “Cupid Bow” (Ch. IX, Pl. 10b); their beautiful splats of looped or broken curves, the “C’s”; their square deep seats; their straight or cabriole legs. His best tables were the small “occasional” ones to be brought in for supper or cards, with carved cabriole legs and crisp serpentine fronts. His gilded mirrors became famous for fantastic and playful shapes, with Louis XV shellwork and Chinese mummeries of every sort. His “bureau bookcases,” or secretaries, practically fixed their type. Their high glass doors with delicate wooden tracery, their comfortable drop fronts, their graceful “swan neck” pediments or galleries of open lattice, seem to express perfectly the taste of the cultivated luxurious gentlemen of their day.

# GREAT STYLES OF INTERIOR ARCHITECTURE

## PART II—THE ADAM PERIOD

1760–1794

RELATION OF THE ADAM PERIOD TO THE GEORGIAN.—In the second half of the eighteenth century there had come a reaction from Rococo imitations and Chinese curiosities toward a Roman classic. This had been led by two architects, Sir William Chambers and James Stuart. But close on the heels of this came another movement, also classic, but abandoning a decoration by heavy architectural features in favor of a light architecture and delicate surface ornament. This wing of reaction is inevitably associated with the name of two brothers, Robert and James Adam. Although they were but two of a school, they assumed the part of prophets in a wilderness, seized the lead, and by their writings, their daring versatility and their industry, held it conclusively against all comers. Whatever may be said of the personal peculiarities of their substyle, it put an end to the vagaries by which English architecture was being tempted, and brought it safely into classic paths for the next two generations. The architectural qualities of this phase, its new studies of interior space, its delicacy of detail, its innovations in plan and its new use of color, have been already described. If these were courageous innovations, pushed with all the energy and assurance of the Adams' personality, there was an equally great difference in the forms that accompanied them.

WALL TREATMENT.—The conception of the wall itself was not so different from that of the Georgian architects—a neutral surface, from which doors, frames and mantels

## THE GEORGIAN STYLE

stood forth; the difference was in these motives themselves. If there were panels, they were now sunk in the walls and filled with a rich network of arabesques, perhaps a high-necked Grecian vase surrounded by vines, not sparkling and crisp like those of the Italian Renaissance, but softer and more flowing. If there were no panels, then niches, bas-reliefs, decorative frames or spots of ornament made up the composition (Ch. IX, Pls. 6, 7). The frames themselves were severe, square, crowned with a profusion of the same slim vine. Medallions inclosing classic groups or bas-reliefs were disposed along the wall with slight yet telling accent (Ch. IX, Pl. 8); tall mirrors with frames, severely classic, were set between the windows; others overlaid with rich gilt filigree were used as the central motive for an alcove. But back of all these was the plain wall itself, more in evidence than ever before, so much so that its decorations seemed mere touches. Yet it was less barren, for always in this period it had its tone of color, generally a pale green or a cream. In the less formal rooms ornament and color alike were furnished by silks of rich but quiet pattern that covered the whole wall.

But rich or plain, the walls now gained a new interest from shallow arched recesses or deep curved alcoves or even semicircular apses at their ends, each of which gave an opportunity for a half-dome of brilliant stucco decoration (Ch. IX, Pl. 7). In the larger rooms there was often a screen of columns thrown across such an apse, producing a rich complex of light and shade and silhouette that had not before been seen in English architecture (Ch. IX, Pl. 6). Such wall treatment was perhaps the result of Adam's own theory of architectural

## GREAT STYLES OF INTERIOR ARCHITECTURE

movement obtained by planes that advanced or receded, somewhat in the manner of the baroque; it was not less the result of his tireless invention. For all these walls, while restrained in general effect, show in their actual features an ample variety and interest.

DOORS.—One of the cardinal principles of this interior design was a more intimate character. Thus the doorways no longer had columns and pediment, but were restricted to light horizontal cornices, at the most carried on delicate paneled pilasters (Ch. IX, Pl. 8). Their interest now lay in a rich band of ornament in the frieze. The doors remained mahogany, with the plain Georgian beveled panels, which, as the style went on, were enriched with fluted metal bandings.

CEILINGS.—But it was in the ceilings that the greatest changes were introduced; no more heavy Roman coves or frivolous garlands and amorini were permitted. Whether flat in the small rooms or vaulted in the great, they were laid out in an ingenious maze of octagons, fans and ellipses, interspersed with the slenderest pearled lines and smallest painted medallions (Ch. IX, Pls. 6, 7, 9). Here was a totally new effect of profuse yet delicate gayety. Such possibilities had been hinted at in the High Renaissance, but not seen before in the north. By this enrichment the ceiling captured the interest away from the wall and became the room's real focus. To bring it further into harmony with the walls and to avoid the white glare that had been so universal, it was now tinted in such colors as pale sea green, perhaps with panels of purple or of a faded rose (Ch. IX, Pl. 9). All in all, the ceiling was the most characteristic feature of the style.



## THE GEORGIAN STYLE

FLOORS.—The floors also, although of polished oak boards, were carefully considered and brought well into the general scheme by special carpets of similar design. This form of floor covering had begun in England with the eighteenth century, a characteristic of its luxury and its departure from the simple reality of the Stuart style. Oriental rugs had been used, both imported and made up in England, but in the Adam period English carpets were made to suit the room. They were even designed in great ovals, with the fans and light festoons of the ceilings. If these designs now seem too architectural and quite out of place, we may remind ourselves again that such theories of appropriateness to function were then but vaguely felt; if felt at all they weighed little in comparison with an effect of highly studied beauty and unity.

MANTELS.—Also in keeping with the principle of smaller scale and more intimate feeling, the mantels were made in one story (Ch. IX, Pl. 7). If perchance there was a lofty mirror above or a great family portrait in its architectural frame, it was always managed as a separate feature on the wall. The mantels were usually of white marble; sometimes they were of various colors inlaid with white, sometimes even of wood, with painted decoration. Breaking with all precedent, they were often not at all the focus of the room, which might be an apse at the end, or an alcove opposite, with a rich mirror above an architectural seat (Ch. IX, Pl. 6). With the use of a simmering fire of coal, it now seemed fitting that the mantel should be more refined, and so the grates were made of polished steel, enlivened with delicate flutes or little urns or mounts of brass of various playful shapes. No detail, however trifling, escaped these designers' in-

## GREAT STYLES OF INTERIOR ARCHITECTURE

dustrious pencils. Everything in the room became equally harmonious in ornament, equally rich and equally classic.

**WINDOW DRAPERIES.**—On this same principle the windows were surmounted by a rectangular “curtain box” designed as a little capricious cornice, covered with ornament. Below it the valance hung in small festoons or in a broad flat lambrequin, and below this fell the great silks and the delicate laces sweeping to the floor (Ch. IX, Pl. 6).

**ORNAMENT.**—After the general character of these interiors, their most striking thing was their ornament. If the friezes and wall niches were inspired by Rome, the ornament that played over and through them was inspired by Pompeii and even by Greece itself (Ch. IX, Pls. 6, 9). But while the little bas-reliefs or the Greek honeysuckle may have come from Adam’s sketches in the old villas on the Bay of Naples or from James Stuart’s recent books about Greece, the versatility with which they were applied to a stucco frieze or an iron railing was due to these designers themselves. Not all of this was Greek, however, for there were small acanthus scrolls and little rose wreaths borrowed from the French of Louis XVI (Ch. IX, Pl. 9). There were even friezes representing the owner’s heraldic device or his personal hobby. The important thing about this ornament, however, was that, whether profuse or thinly spread, it was more delicate than in any of the preceding styles; it probably reached the very limit of what the eye could grasp.

**ITALIAN DECORATORS.**—The style owed much to a talented group of Italian painters and draftsmen, who made it possible for the architects to produce such a varied quantity of molded detail and, still more, to add the

## THE GEORGIAN STYLE

charming little paintings in panel or ceiling. Of these painters, who it must be remembered worked for all the architects as well as for the Adams, the best known were Pergolesi, Cipriani, Zucchi the Venetian, famous for his charm of manner as well as for his graceful fantasies, and by no means least Angelica Kauffmann. Here was a different kind of co-operation from that of the Italian Renaissance or the "grand manner" of France, painting subordinate in size and in strictly architectural setting, but none the less pleasing nor worthy (Ch. IX, Pl. 9).

THE CONTRIBUTION OF ROBERT ADAM.—In the face of the extravagant imitations that this style of interior has flattered him with, both in its own day and ours, and of the equally severe criticism that it has called down, it is hazardous to appraise the work of Adam himself. This much, however, may be said to his credit, that he broke the custom of absolute obedience to classic precedent and insisted on the importance and individuality of the designer; that he relieved domestic architecture from the bondage of canons that were made for exteriors; that he succeeded in developing the character of a strictly interior decoration. Although this had been attempted in the style of Louis XV, it was along totally different lines and it was Adam who worked it out in classic forms. And he did this by direct approach to the art of antiquity, not following, but giving a lead to the style of Louis XVI.

In his design he saw the possibilities of a decoration apart from the facts of construction (Ch. IX, Pls. 6, 7); by frankly developing these he seized upon a newer freedom. In all this he was anticipating the point of view of the nineteenth century, placing himself really



## GREAT STYLES OF INTERIOR ARCHITECTURE

among modern architects. Through him and through the whole group of this period, English interiors arrived at an elegance that was almost Greek, and at a unity in design throughout the room and the building that placed them well in the front rank of European architecture.

### FURNITURE OF THE ADAM PERIOD

RELATION OF THE FURNITURE TO THE STYLE.—After 1760 there was a demand for furniture that should correspond with the greater refinement of the interiors. This was stimulated in particular by Robert Adam, who designed the furniture for his own houses; in fact, it was an invariable habit with him to lay out the whole scheme of an interior down to the minutest details (Ch. IX, Pl. 12b). The few pieces that remain from these designs show his extreme classic taste and originality. But his general influence was what counted most, in creating for the first time in England a real correspondence of style between the furniture and the rooms. The result appeared in straighter lines, richer finish, slenderer proportions and lighter color—all essential qualities of the architecture itself (Ch. IX, Pl. 13b).

THE FRENCH INFLUENCE.—In seeking for this new character for furniture, the designers turned their eyes to France. Not only the lines and the proportions, but some of the decoration and the names were based on the furniture of the late Louis XV and Louis XVI periods (Ch. IX, Pl. 12c). And yet a comparison would show that in their most successful pieces the English were following French principles rather than obvious features. As always, they were showing themselves able to adopt and improve, from whatever source they drew.



## THE GEORGIAN STYLE

**MATERIALS.**—Mahogany was still used, especially for dining-room and library furniture, and for all the simpler bedroom pieces. For reception rooms and for dainty little boudoir articles a new wood of distinct color was adopted, the beautiful golden-barred satinwood. Being very hard and expensive, this was used principally for veneer. Chairs also were made of it, but as they could not be carved they were decorated with painting, of which more will be said later. Beech and other so-called soft woods were used for painted furniture in bedrooms, and for gilt or lacquered pieces in the rooms of state.

**GENERAL QUALITIES.**—The contour in richer furniture was still somewhat curved (Ch. IX, Pls. 12a, 13a), but toward the end of the century it fell more and more into straight lines, with especial accent on the verticals. The structure became lighter and lighter, until under Sheraton it was almost too frail to be pleasing (Ch. IX, Pls. 12a, b, c). And yet, by such ingenious devices as starting the arms from near the top of the back to relieve the strain there or by enlarging the bottom of the legs in a foot, sufficient strength was obtained without its appearance. Color was frequently employed here by bright-colored inlay (Ch. IX, Pls. 13a, b), or still more by painting outright. This painting was of two kinds. When on soft wood furniture, it was laid on all over as a pale ground, cream or apple green, to which stripes and painted decoration were added; on satinwood it was solely a decoration, garlands and wreaths of dainty flowers or choice pictures in medallions, often done by such artists as Angelica Kauffmann herself. This new use of painted decoration on natural wood was a specialty

## GREAT STYLES OF INTERIOR ARCHITECTURE

of the famous cabinetmaker, Hepplewhite. Charming as it is at first sight, it is very much open to criticism, first as being inappropriate on a figured wood, and secondly as being distinctly perishable.

DECORATION.—Besides the process of inlay and of painting, delicate moldings were relied on a great deal, especially by Hepplewhite. Carving was used, too, but only on chairs and settees, as these alone were made from the solid wood, the rest being veneered. This carving was in the form of slim, graceful leaves or simple wheat ears, a bit of drapery or the three feathers of the Prince of Wales (Ch. IX, Pl. 12a). The inlay was carried out in a variety of woods of different tones and textures, even at times in ivory on a dark ground in medallions (Ch. IX, Pl. 13b). Beautiful effects were sought also in matching or reversing richly grained woods. The motives of all this flat decoration, inlaid or painted, were exactly the same as those on the walls—slim garlands of a classic honeysuckle or of husks, ovals and inserted medallions (Ch. IX, Pls. 11b, 13a, b). A glance at any room of the period in which this furniture appears, whether light or dark, rich or plain, gives a feeling of complete artistic effect that is quite missing in the preceding Georgian period. We shall have to go back to the naïveté of the Elizabethan carpenters' furniture to find so complete an accord.

DESIGNERS.—Three names stand out in this period. Robert Adam was important chiefly for his influence (Ch. IX, Pls. 12b, 13b). George Hepplewhite, a maker of furniture as well as a designer, is known for his executed work quite as much as for his book of designs. He and his partner, Shearer worked in common and along

## THE GEORGIAN STYLE

the same general lines, although probably Shearer's work was the quieter and more austere. Both of them were conservative, holding to English taste and tradition, especially in their bedroom furniture. This probably accounts for their influence being much greater to-day than that of either of their contemporaries. In his richer pieces, however, Hepplewhite was responsible for the introduction of painting and of inlay. He is known best of all for his dining-room chairs, with oval or shield or heart-shaped backs, with simple but elegant bars of tracery, slim, tapering legs and the characteristic "spade" foot (Ch. IX, Pl. 12a). Thomas Sheraton was a designer and teacher of perspective, more versatile and, at his best, more artistic than Hepplewhite. He drew frankly from the French of Louis XVI and of the Empire. His extreme delicacy of construction and of ornament both belong to the draftsman rather than to the maker, and in fact he is known more by his books than by his furniture. His best-known pieces are his square-backed chairs in which the vertical lines are emphasized (Ch. IX, Pl. 12c), his armchairs in which the long drooping arms form a continuous line with the front leg, his questionable "lyre-backed" chair in which he used brass wires for the strings, and his secretaries (Ch. IX, Pl. 11b). Besides these, he was especially successful with dainty furniture for women—little dressing stands or ingeniously contrived writing tables. All these little pieces have a finesse and precision that have perhaps never been matched.

SPECIAL ARTICLES OF THE PERIOD.—The most luxurious pieces, those on which the designers were able to show their highest flights of decorative fancy, were the

## GREAT STYLES OF INTERIOR ARCHITECTURE

*commodes*. These were the principal pieces in every great drawing room. They might be square or semi-circular or oval. Exquisitely decorated on their faces and tops, and placed in front of a lofty pier glass, their effect must have been superb (Ch. IX, Pl. 13b). The sideboards, which grew out of a grouping of side table with two urns on pedestals, were first brought into their modern form by Hepplewhite and by Sheraton. Given a serpentine or bowed front, decorated with bands of inlay in their mahogany veneer and set on slim tapering legs, they were typical of the elegance of the Adam period (Ch. IX, Pl. 13a).

### PART III—THE EIGHTEENTH CENTURY IN THE COLONIES

RELATION OF COLONIAL TO ENGLISH ARCHITECTURE.—American interiors in the eighteenth century were undoubtedly a reflection of their English contemporaries. The aim in architecture, as in general culture, was to approach as closely as possible the standards of London. This appears not only in the simpler houses, but in the more luxurious; where they surpassed themselves, they approached closest to the great houses of the mother country. Since the Colonies always lagged somewhat behind in time, the first half of the century contains much of the late Stuart style. Probably books of designs were the principal means of carrying the English style to the Colonies and enabling them to build as architecturally as they did. For moderate houses, such books only began to find their way to the Colonies about 1720. But the importation and use of these books when once established enabled the colonists to follow with increasing



## THE GEORGIAN STYLE

quickness and flexibility all the different movements in England, the early Georgian and the Adam phases.

COMPARISON OF AMERICAN WITH ENGLISH INTERIORS. —The better type of house in the Colonies corresponded with the house of the upper middle class in England, as respects its resources and the mode of living of its owners. Such differences as might be found were brought about by different materials and by lack of skilled craftsmen, especially carvers and stucco workers. Among the houses of more architectural aim, a few of the best approached the standard of the small nobility. And yet these few best are as legitimate examples of the style as the few superlative ones in England. On the other hand, those that represented the upper middle class were very numerous. In skill of plan and quality of plain work, they were probably equal to the English. In their grasp of the classic spirit, in the unity of design throughout the house and in symmetry, the Colonists were always somewhat behind.

CHARACTERISTICS OF THE FIRST HALF CENTURY (1715–1750). In general, these interiors resembled the late Stuart period, when it was penetrated by Italian forms to the extent of a few door pediments and simplified classic cornices. The walls, when resources permitted, were covered with wooden panels, their height divided only by a chair rail. The panels were narrower than the English, but had the same beveled and raised field. There was no carving on moldings or over-mantels, and often the paneling was limited to the mantel end of the room for economy's sake. The mantel was finished with a small architrave or roll molding, with no shelf or over-mantel, merely the panels above (Ch. IX, Pl. 14). The

## GREAT STYLES OF INTERIOR ARCHITECTURE

ceiling was flat and perfectly plain. The orders were limited to an occasional pair of pilasters by the mantel or a molded pier under a hallway arch. The panels, being pine or some similar wood instead of oak, were painted in light tones; thus there was no contrast of color with the ceiling as in England, and the whole effect was quieter. The stairs were often framed in a low arch with pilasters, according to a favorite English custom (Ch. IX, Pl. 4); in fact, the stairway and hall were considered the most important features of the house, and the turned or twisted balusters were the only real ornament that the interior afforded. This was the style of house, differing somewhat according to conditions of climate or of economy in the different colonies, that lasted until about 1750, perhaps a generation after the English interior had turned aside on its more ambitious road. But simple as it was, this colonial work was sound architecture, and good if somewhat austere decoration—a thoroughly sincere style.

SECOND HALF OF THE CENTURY.—Soon after 1750, something of the artificial spirit of English architecture penetrated the Colonies, bringing more emphasis on architectural form, rather than on native common sense and comfort. The walls were left in barren plaster, painted in light colors; toward the end of the century they were papered. The cornice was a part at least of the strict classic order with its modillions, dentils and so on. Certain features, to be sure, were always freely treated, especially the “ears” on the frames of mantels and doors, and the broken pediments. Individual features of the room were pushed further—doors, mantels and occasionally pilasters. The ceilings were still plain ex-

## THE GEORGIAN STYLE

cept in three or four of the richest houses in the South. One of these exceptions happens to be Mt. Vernon, whose simple plaster ornament, however, need not mislead us as to the real dearth of ornamental stucco. The mantel was often made in two stories, even in comparatively simple houses, with a pediment crowning a plain wooden panel, a portrait or a mirror (Ch. IX, Pl. 15). Marble facings were sometimes used, always imported from London, and in a few of the large houses there appeared full-blown Rococo mantels copied directly from the books. Throughout the house, in the plan and in the arrangement of each room, there was a close approach to symmetry, to which convenience was cheerfully sacrificed. Halls were wider and stairs more important, with elaborate balusters and rich scrollwork on the ends of their steps and large Palladian windows to grace their landings.

Such was the colonial or "Georgian" interior, around which the American tradition has been built. If it was by no means the full-fledged Georgian architecture of England, stately, ornate and elegant, it had much charm in a quiet way. Essentially a domestic style, it expresses far better than its model the blending of the English temperament with classic culture.

THE ADAM PERIOD IN THE COLONIES.—Before the Revolution, the Adam style had just begun to appear in the Colonies in a few luxurious Southern houses. Several designers such as Charles Bulfinch, Robert Latrobe and Samuel McIntyre were again using it by 1792, and it continued to have an influence upon the most important domestic interiors well into the first quarter of the nineteenth century. Beginning later than in England, it

## GREAT STYLES OF INTERIOR ARCHITECTURE

continued longer, and was only displaced at last by the Greek Revival about 1825.

INTERIOR SHAPES.—Even more than with the style in England, there were experiments in new and striking forms of rooms. This was due, no doubt, to the influence of a contemporary phase in France. Vestibules, stairways and especially the great drawing-rooms were laid out in circles or ovals. In some cases even interior domes were attempted and various forms of vaults, segmental or semicircular. The stairways were given circular and then elliptical forms, of extreme lightness and grace. The aim was to blend the whole stairway throughout its two or three stories into one complete whole, with a rail that maintained a graceful sweep in spite of intervening floors, and with balusters that were reduced to the simplest of spindles for the sake of the general effect. While there were not a great number of such houses, yet they truly belong to the style. And they are high-water marks of effort in interior design (Ch. IX, Pl. 8).

WALLS.—The effect of the room depended on its mere shape even more than in England, because it was almost entirely lacking in ornament. Sometimes a chair rail was carried around, but oftener the walls were sheer and plain. An order was almost never used and the cornice was made lighter. Here there might indeed be a simple ornamented frieze. But the plain wall, in the best examples not even papered, was considered the most effective background for a fine mantel or mirror, for furniture or pictures.

CEILINGS.—Owing to the lack of stucco workers only a very few ceilings were ornamented, and these with only a central fan, which later was reduced to a classic rosette.



## THE GEORGIAN STYLE

Even these efforts in stucco were crude in comparison to most of the English work. After 1807, when the Embargo Act prevented the importation of English cast stucco or composition, ceilings became perfectly bare, and the American tradition of a blank ceiling became definitely fixed.

**MANTELS.**—The mantel, however, was the real point of interest in the room, as it had been in the Colonies since the earliest times. In accordance with the style in England the over-mantel was given up, and the architectural interest was transferred to the lower portion; here paneled pilasters and high frieze and delicate moldings were combined in great variety and charm. Mantels in the Adam style were often imported, but they were more commonly made at home, of wood, following the designs of such books as *The British Palladio* and Asher Benjamin's *Country Builder's Assistant* (1797). The ornament for these mantels was in style quite as much Louis XVI as Adam, with perhaps a tablet on the frieze containing a pair of griffins or a little classic bas-relief or vases with fruits and flowers (Ch. IX, Pl. 16). The best of them had very distinguished proportions and a dainty richness, with more domestic feeling than the English originals.

**CONCLUSION.**—Within the eighteenth century was included almost all that was English in American interiors. The break with the older country shook the tradition of conformity, but for a decade or two did not destroy it. It was in this interval that the Adam influence made itself felt. With the nineteenth century a new ideal, preached by Thomas Jefferson to the young nation since the beginning of the Revolution, began to make head-

## GREAT STYLES OF INTERIOR ARCHITECTURE

way. This became the neo-classic phase, the attempt to draw upon classic models at first hand and even to follow the actual form of certain classic buildings. Important as this was in its influence on American exteriors, on the interior it hardly attained the development of the European styles. But in the eighteenth century, as a colony, America developed under her limitations and by her taste certain qualities of the mother style to their full. Through proportion, formality and restraint were achieved rooms of an architectural distinction, the rare combination of elegance with the character of a home.

## THE STYLE OF LOUIS XVI AND THE EMPIRE

(1760-1820)

## PART I

**D**EFINITION OF "LOUIS XVI."—While the popular conception of Louis XVI as a virtuous, formal person fits with an equally popular conception of the style, anyone who really wishes to think in architectural terms must make up his mind that this person had nothing whatever to do with its origin and little with its growth. The style really began as far back as the middle point of the century under Louis XV, when Madame de Pompadour organized a small group of the classically disposed artists to accompany her younger brother to Rome to study, and instructed them "to bring art back to the antique traditions." Of the architects who formed the style, some who had been trained in the older school, like J. A. Gabriel, designer of the Petit Trianon, fell in with the new movement to the extent of reverting to a simpler form of Louis XIV, merely avoiding its Baroque features and its heaviness. This form of it appears in public buildings, like the Ecole Militaire and the Mint ("Hôtel des Monnaies," Ch. X, Pl. 1). Others, like the decorators Rousseau de la Rottière and Dugourc, turned passionately to antiquity for a new vocabulary and a new standard of taste, resulting in the later *salons* and *boudoirs* (Ch. X, Pls. 2, 3).

## GREAT STYLES OF INTERIOR ARCHITECTURE

**THE MOVEMENT TOWARD CLASSIC.**—It was a period of extreme interest in the art of Greece; the discoveries of Pompeii (1748) and the temples of Pæstum (1750), the researches and measurements by English and French architects of such buildings as the Parthenon and Diocletian's Palace at Spalato, the study of ancient sculpture, above all the realization that classic architecture had not been dependent on formulas of proportion, but had been a matter of individual design—all these created a profound impression and eager enthusiasm. This eagerness was further encouraged by the achievements of the English classic style, just now at its height. Even so, French architects might not have paid much attention to it, never having done so before, except for their interest in English books, gardens, horses and clothes, which swept along with it English architecture. It can readily be seen that for people of culture, as well as for architects, the artistic atmosphere was charged with the fascination of the classic.

**VARIED EXPRESSION OF THE STYLE.**—Each of the Renaissance styles that we have so far considered seems to have had one characteristic expression, or at least to have been based on one, which was adapted as well as might be to varying occasions. So, for instance, the Early Renaissance was an expression of brightness and charm; the Baroque was an expression of power, even braggadocio; the style of Louis XIV was also an expression of power, but of dignity; the Georgian expressed formal culture; Louis XV, informal gayety. It is perhaps a question whether, in all these periods, life was less varied, as the types of building certainly were, or whether the capacity of expression in architecture was limited.



## THE STYLE OF LOUIS XVI AND THE EMPIRE

Certain it is that the style of Louis XVI was a style of varied expression. At one extreme was its great, dignified hall of the Mint; at the other its bewitching little boudoir of Marie Antoinette at Fontainebleau. If some one objects that this idea of expression belongs to the philosophy of the nineteenth century, we have only to study these interiors and their intermediate steps, to see its unconscious workings—the stately vestibule in stone at the Petit Trianon, the reception rooms at the Ministry of Marine on the Place de la Concorde, the *salons* of the Trianon, the rooms of the numerous small hôtels in Paris and the King's little library at Versailles.

**QUALITIES: LINE.**—The essential of the style from the designer's point of view was its straight unbroken line. It was straighter indeed than in any of the Renaissance styles that had gone before, more so, in fact, than in Roman interiors themselves. Cornices were a series of straight lines running unbroken around the four walls; panels were always rectangles, mantels were four-square. But how could this unvarying straight line be the basis of a style of expression? To this the architects would very possibly have replied that a straight line was the only one for good architecture, that when architecture had abandoned it for curves, whether it was expressive or otherwise, it had ceased to be good—and they would have proved it by their opinion of Louis XV! Then they would perhaps have gone on to say that expression was a matter of proportion and scale, and of architectural forms skillfully handled under the guidance of Reason. But—whether they would have said it or not—their expression was greatly aided by the decoration which they put inside of their straight bounding lines;

## GREAT STYLES OF INTERIOR ARCHITECTURE

for this is the style of much and beautiful decoration, even in its monumental moods (Ch. X, Pls. 1, 5).

PROPORTION AND SCALE.—Although perhaps the subtlest of architectural qualities, proportion must play a large part in the effect on the spectator's mind. The broad panels of the stone vestibules with the great height of their vaulted ceilings, the low ceilings of the boudoirs with their narrow panels and tiny ornament—each was potent in expressing a different character. Such proportions were studied with great care; they were realized to be one of the cardinal values of architecture. But throughout the style runs a certain slenderness of proportion, in contrast to the broadness of Louis XIV, or even of Louis XV, when we compare room for room. The proportions of the columns are somewhat forced in height. The main panels are narrower, the doors higher, the moldings slimmer, the brackets longer; the arabesques are strung together with longer stems than ever before. And why was this? Because underneath its variety the ideal of the style was elegance (Ch. X, Pl. 2).

COMPOSITION.—Composition, like life and architecture, was more varied, and varied for a purpose. In a great room like that of the Mint, the spacing of the columns varied, and the arches, doors and panels of ornament, the galleries and the coffered dome, all worked together to produce a richly variegated pattern (Ch. X, Pl. 1). The walls of the *salons* and boudoirs always had rhythm, large plain panels alternating with slim ones packed with ornament, mirrors or main doors marking the centers of the walls. Although the style was skillful in such composition and supplied plenty of it for the appreciative eyes of its generation, the accents were

## THE STYLE OF LOUIS XVI AND THE EMPIRE

never forced. There was always a gentle suavity, akin to the elegance in its proportions.

COLOR.—Until its latest phase it was a style of little color. At most it varied from a monotone of stone or gray or cream, to gray touched with white, as in those cool exquisite rooms at the Trianon; or to cream and gold at Versailles. Toward the end of the reign, painted decorations and walls of stronger color, even of gold or silver, were created, just as the Adams had introduced faint tones and little spots of bright color in their work somewhat earlier. But when most colored, it was the background that made the general tone, and this tone was always light. Even in upholstery of furniture, white backgrounds and pastel colors were characteristic. In tapestry, the style is known for its “faded” colors. In color, then, the style was less varied in expression, quite in line with the most refined and most classic styles, which were not expressive by their color, but by form alone. And its color, as with the Adam style, was entirely chosen by the architects. We see more and more that this architecture is under control, consciously relying only on its own resources and effects.

WALL TREATMENT.—The walls were invariably paneled, although in the stone vestibules and staircase halls there might be a statued niche or a garlanded frame as well, and in the rooms a mirror or two. In the wooden paneling that covered these walls, the outside molding was generally raised and strengthened by some small classic ornament, such as the egg and dart. When gilt was used, this molding was usually left plain, for in this style there was no over-accent. The panels were always rectangular, except that sometimes a little rosette or but-



## GREAT STYLES OF INTERIOR ARCHITECTURE

ton was set into the corner. The larger panels usually had a very moderate amount of ornament, just enough to work out the general rhythm of the wall. The narrow panels, and they were just as narrow as they could be made, were often filled with a light running ornament from top to bottom, thus serving as a "gray" in the general composition. In this quiet style they took the place of the columns and pilasters in the earlier centuries, when interiors were not independent, but merely a reflection of exteriors (Ch. X, Pl. 3). The only arches allowed in these walls were those for the mirrors, especially for the principal mirror over the mantel. Mirrors played an important part, paintings and tapestries but very little; as for individual paintings, photographs and the like dangling on the panels of one of these elegant rooms, such a thing was simply unheard of. The cornice was a variation on the pure classic, with the least possible projection to suit the subtle shadows of an interior. It seems as if the wall in all respects had now arrived at the complete expression of an interior of quiet elegance.

DOORS.—The doors were slightly marked—just enough, one might say—by a small cornice on delicate brackets, and by a frieze of some formal ornament (Ch. X, Pls. 1–5). The over-door might be a very flat bas-relief or a panel of some flowers. The doors themselves were usually plainly paneled, although in the later years they might be as richly decorated as the wall. Such a treatment seems just enough to take part in the general rhythm of the room; yet they too were capable of a varied expression for a low door near the corner or for a main door in the center of the wall.

CEILINGS.—In the most monumental interiors, the ceil-



## THE STYLE OF LOUIS XVI AND THE EMPIRE

ings were vaulted. If of stone, the interplay of their beautifully worked joints was their decoration. If of plaster, shallow coffers and ribs sufficed (Ch. X, Pl. 1). In the drawing-rooms, a cove in the ceiling just above the cornice suggested the beauty of a vault while it reduced pleasantly the height of the wall (Ch. X, Pl. 2). In all the smaller rooms, the ceilings were flat. Low and undecorated, except for a graceful rosette in the center, they were both intimate and practical. Their white surfaces made the rooms light and cheerful, and they were inexpensive. In these ceilings, at least, we feel that the period is very close to our own day.

**MANTELS.**—Mantels, like chairs, seem to concentrate all the character of the style within themselves. These mantels were straight of line, small, well composed, with distinct members of support at the sides, whether figures or long consoles or panels, and a distinct frieze, with its little cornice above. As in the friezes of the doors there was always some charming running ornament, either a series of stiff little architectural rosettes or the more natural ivy or a central wreath. In color, too, they were wholly Louis XVI, at first of a white statuary marble, and later of black with touches of gold (Ch. X, Pls. 3-5).

**ORNAMENT.**—The ornament of the style is quite a study in itself; as befits the latest and most civilized of the styles, it shows a greater variety than any. In particular, it reflected the interest in classical antiquity and the sentimental attempt to return to nature. Besides these two strains, there was always the ornament of the period itself, highly conventional, and representing the same prim elegance. As with all French styles, it was carved and left in a monotone, or just picked out with

white on gray or with gold on white. It tended always toward lower relief, until it was merely embossed (Ch. X, Pl. 3); and at the end it was only painted. This painted decoration was devoted to the arabesques of the ultra-classic and Pompeian subjects or to the flowers and ivy sprays of the nature school. In the hands of artists skillful enough to produce these gay and elegant boudoirs, painted decoration seems to have reached its climax (Ch. X, Pl. 2). It is true that it was quite as literary as it was decorative and that it belonged to the daintier aspects of the period, but one cannot help regretting that the style came to an untimely end with such tantalizing possibilities of beauty only begun.

THE VARIED SUBJECTS OF THE ORNAMENT.—The architectural ornament was, however, pure decoration, essentially French rather than classic, and was the hall mark of the style. There were the bands of rosettes or wave motives or wreaths (Ch. X, Pls. 1, 5, 9); there were the circles and ovals left plain and flat as spots of accent or "high lights"; there were the garlands of flowers, the delicate spirals of small acanthus leaves (Ch. X, Pls. 5, 8). In using these on all occasions, varying them only by a greater or less degree of stiffness, the style seems disappointing in expression; but to the architects this ornament was probably a mere decorative "gray," or half-tone, without much more meaning than the abstract ornament of Louis XV. The free ornament based on the Arcadian ideal was a pure case of literary intrusion, but the daisy crowns, the garden tools, the bows and arrows and the cooing doves, sentimental as they seem, were not more so than a certain mood of this artificial and self-conscious society (Ch. X, Pl. 4). But from the designer's

## THE STYLE OF LOUIS XVI AND THE EMPIRE

standpoint they furnished just the needed foil to his straight moldings. Their small points of light and shade and broken lines gave his panels and over-doors a softening grace in a scheme that might otherwise have become hard. Classic ornament of the Louis XIV type was used on the moldings and the cornices, but was only a foretaste of the antique that, toward the end of the period, captured all imaginations. Sphinxes, vases and similar graceful Pompeian forms, put together with great ingenuity and delicacy, were used especially in panels of arabesque, in color or low relief (Ch. X, Pl. 3). In grace and purely decorative quality, in the easy negation of all laws of gravity, and in clever transitions of scale and relief, these are the equals of any panels in French history (Ch. X, Pl. 2). They had a certain expression, too, of happy charm in the boudoir or of formality in the music room. But in principle this ultra-classic ornament of imitation was the beginning of the decline, one of the tendencies that in the Empire phase brought the style to an end.

STAIRS AND VESTIBULES.—Every public building and every private hôtel in this period had its stone vestibule and stair hall. Very decorative they were, but very restrained. The plain stone walls in the hôtels, with a few panels and perhaps some carving, and the stately columned halls in such buildings as the Mint or the great theater of Bordeaux, surprise us by their austerity. In comparison with the *salons* to which they gave access they show clearly enough that the style was capable of strong contrast of expression when occasion demanded. The iron stair rail shows the same traits as its hall, prim in its oval motives, with just a touch of ornament, but



## GREAT STYLES OF INTERIOR ARCHITECTURE

gracious in its continuous movement from the first swing of the ramp to the wall of the second story. Thus in its own way the stair hall expressed the style's variety, its quietness and its underlying charm.

IMPORTANCE OF THE STYLE OF LOUIS XVI.—As a style of varying expression for different interiors, this style evidently has its special value to us, in our constant search for this quality. In its aim, which might be approximately described as elegance with dignity, it is not so different from our own; in its strong classic tendencies it is in sympathy with our national classic tradition; in its straight lines, it corresponds to our present-day construction and methods. It is in its ornament, a reflection of the ideas and architectural conventions of the period, that it seems foreign; yet the essence of a style does not lie in its ornament. As the last well-founded style, before architecture began its forty years of wandering in the wilderness, it is bound to be in some measure a starting point for any formal decoration. And as a starting point, it has, perhaps, a certain authority from the fact that it was still vigorous when it came to a premature end, cut off by the French Revolution, which destroyed its architects, its clients and its prestige.

LOUIS XVI FURNITURE.—No furniture was more an integral part of its style than this. It was inspired by the dignity and decorative quality of the antique. Its lines were for the most part straight. Its color and upholstery reflected the same pale gray and pastel colors and the same Arcadian allegories as the wall panels. Its ornament was that of friezes and mantels. It was rich in variety. Indeed, it is hard to see how furniture could be more at one with its surroundings than some of



## THE STYLE OF LOUIS XVI AND THE EMPIRE

these formal armchairs or rich *commodes* (Ch. X, Pls. 7a, 9).

OUTLINE.—Most of the cabinet work is rectangular, and yet there is always about it a sense of proportion, a fineness of detail and a perfection of finish that make it exquisite rather than severe (Ch. X, Pls. 10a, b). Here once more, as in the wall panels, the animation and grace of the decoration more than makes up for the uncompromising contour. Besides, in the little boudoir pieces, a cabriole leg of subtler outline was sometimes allowed and the corners were sometimes rounded. And then there are the consoles, always ornate, as in the style of Louis XV. These fanciful tables, whose very form prevented them from being placed anywhere except against the wall, were really considered more a part of the architecture than of the movable furniture, which seems to account for the fact that they were always gilt and that their whole decoration was exactly that of the wall (Ch. X, Pls. 2, 8).

The group of seats, that is the chairs and sofas of various kinds, were allowed the grace of curved tops, and even of oval backs, of curved arms and rounded fronts (Ch. X, Pl. 9), to say nothing of the informal sweeping sides of the bergères, or “shepherdess” chairs. The legs of both seats and cabinet work were generally straight and slender. If square, they tapered to a small collar or metal leafing, which formed the foot; if round, they were tapering and fluted.

COLOR.—When we come to color, we find that tradition was still strong, and that cabinet workers clung to the beauty of their natural wood. This, to be sure, was of various tones, but usually dark, for the satinwood of

## GREAT STYLES OF INTERIOR ARCHITECTURE

England was strangely absent. There was play of color in the matched veneer, and there was variety in the inlaid fronts (Ch. X, Pls. 10a, b); there was snap in the diagonal patterns, and there was always the brilliance of the chased gold. The seats and the console tables in state apartments were either well touched with gold or entirely gilded, which harmonized them with the gold of the walls; the seats in plainer rooms, white or gray, were painted in the same white or gray (Ch. X, Pl. 5). Sometimes, indeed, they were of walnut, but in fact there was so much more upholstery than wood that the brown color formed but a slight part of the whole effect.

DECORATION.—All the flat processes of decoration then, veneer and inlay, gilding and paint, were called upon to furnish variety of color and texture; chased bronze was added for the finest of carving in relief. When we read of the great cabinetmakers, such as Riesener and Oeben, being called “chasers,” we get the full importance of metal work in this style. Not only in state pieces, the wonderful *commodes* and medal cabinets which were works of art to a degree that our practical minds can hardly compass, but in tiny work tables and informal secretaries, metal played the same part. Strange as it may seem to an English mind, the beauty of the piece consisted largely in the beauty of its metal, and if one can once turn his attention to it, he will not deny the grace and variety of this miniature sculpture (Ch. X, Pls. 2, 7a, 10b). For the little boudoir tables, they used instead exquisite plaques of porcelain from Sèvres, for further variety (Ch. X, Pl. 2).

PIECES PECULIAR TO THE STYLE.—Wonderful exhibition pieces, as we should call them, were made for the

## THE STYLE OF LOUIS XVI AND THE EMPIRE

court and for the connoisseurs among the nobility. The purpose of this furniture was entirely decorative, which must be clearly understood. Though the *commodes* have drawers and the cabinets have doors, the effect of the piece was so much more important than its practical use that keyholes came in the midst of landscapes and the design of the front had no relation whatever to the cracks of the drawers (Ch. X, Pl. 7a). As each article was an individual work of art, one cannot generalize about types, but they are always characteristic in their extreme way. The *commode* seems to have been the chosen piece for this kind of work. It was long and low, with short legs and two or three nominal drawers. Cabinets were next in importance, of high and narrow proportion, more restrained in outline and decoration. Splendid clocks, consisting of a pedestal with a free composition of imaginative sculpture in which the clock face appeared, were another piece on which these individual designers lavished all their invention and technique. These three articles of furniture were as much the pride of rich amateurs in their day as they have been of collectors and museums ever since.

FURNITURE OF USE.—The efforts of the great cabinet-makers were not entirely confined to these state pieces, for there are many writing desks (*écritaires*), secretaries, work tables (*guéridons*), and roll-top writing desks that, on a smaller scale, show an equal amount of design and of luxury, but a sense of fitness in fewer mounts and slenderer proportions. It was on these that some of the most beautiful pieces of marquetry work and of porcelain plaques were lavished (Ch. X, Pl. 10b).

Armchairs were now made lighter than before and be-



## GREAT STYLES OF INTERIOR ARCHITECTURE

came almost as common as side chairs, a hint of the luxury of that life. A still further step was the shape known as the *bergère* ("shepherdess"), in which the back curved out and downward to meet the front legs, expressing in every line the last word in coziness and comfort. Sofas, both short and long, heavy and light, were another graceful and comfortable feature of the time (Ch. X, Pl. 5); here the relation of curves to comfort was too strong to be resisted and their occasional long oval backs and gracious inviting arms hardly seem to belong to the same period as the straight wall panels and erect little mantels.

**FURNITURE ACCESSORIES.**—Lighting fixtures were now an important part of the room. The large crystal chandeliers of rather simple shape, but brilliant detail, reflected the style's adroit mixture of restraint and charm (Ch. X, Pl. 6). Sconces that offered a field for all the chaser's art (Ch. X, Pl. 5) and candelabra of figure sculpture were now an essential part of the scheme of the room. Small decorative figure pieces of bronze, mounted on marble, were used on mantels and tables. Vases of Oriental or more often of French design, with the style's ornament and gold mounts, were used to give the room that completely decorative quality which was the ideal of all life under the *Ancien Régime* (Ch. X, Pls. 2-5).

**TEXTILES.**—The use of textiles in furniture was now more varied and frequent than ever before. It was common for even moderate chairs and sofas to have woven upholstery designed to fit. In the finer pieces this was often made by the tapestry works of Beauvais. The long sofas and the square or oval chair backs furnished an admirable field for the designs, which were carried



## THE STYLE OF LOUIS XVI AND THE EMPIRE

out in scrolls of the slim and graceful foliage of the interior decoration, or in little sentimental scenes like the colored prints of the day. The colors became constantly lighter and more delicate, until finally the backgrounds became almost white and the colors soft pastels (Ch. X, Pls. 5, 9).

Carpets became articles of especial design at this time, the most famous being those of the Savonnerie, which were the carpets of state, and of Aubusson, the carpets of luxury. The designs of these were more than half architectural, with indication of full relief. In carpets, as in the tapestries of the century, the designers were painters, and imposed their own art on the weavers. In defense of these carpets it can be said that they did belong absolutely to the scheme of the room and that their design, illogical as it is, was universally accepted as a convention.

SUMMARY.—The furniture of this style, so well studied for interiors both luxurious and modest, with all its variety of expression and convenience of use, was always decorative in its aim. Life under Louis XVI was a graceful thing, and the aim of even the most hard-working family was a fragment of the leisure and the elegance of the noblesse. To appreciate the style one must think in terms of that nationality and that life, so near to our own in its material side, so remote and so entirely a thing of the past in its ideals.

# GREAT STYLES OF INTERIOR ARCHITECTURE

## PART II—THE EMPIRE STYLE

**THE EMPIRE CHARACTER.**—The so-called Empire style, which was at its best in the first fifteen years of the nineteenth century, is represented by comparatively few interiors. It is true that these have a certain character, but without the furniture which accompanied them they would hardly attain the importance of a separate style. While this phase may be considered as an extreme form of the classic strain in the preceding Louis XVI style, it is also something more. As the French Revolution created a plain, practical point of view in all the affairs of life, from the metric system to clothes, so it created a new aim in interior design, a desire for simplification—less ornament, fewer moldings, plainer walls (Ch. X, Pl. 6). In this we may perhaps recognize something of our own objection to much architectural form, as well as to much ornament, for it was the beginning of the modern point of view. At that time it was the point of view of a clientèle far less educated than before in understanding of the arts, the plain people who succeeded the old noblesse. One aspect of this new feeling was a more masculine decoration, in contrast to what had been a rather feminine quality of the late style. Another aspect was its tendency to rely more and more on classic precedent, lacking, as it did, confidence in its own taste. This tendency, once started, seemed to gather momentum, and was one of the prime causes of the style's becoming at length so unimaginative and so uninteresting that even its contemporaries deserted it. Another aspect was a desire for the grandiose, which meant larger scale and coarser ornament, accompanied, unfortunately,

## THE STYLE OF LOUIS XVI AND THE EMPIRE

by economy on the part of these clients, unfamiliar as they were with the cost of fine work. A final aspect of the same manner was a tendency to over-expression, especially in too literal ornament of passing fashions.

**QUALITIES.**—This desire for less architectural form, which for want of a better word we may call simplification, showed itself first in the straightness of all lines whatsoever. It was the Louis XVI line pushed to the extreme; instead of elegance, it was rigidity (Ch. X, Pls. 6, 11). The colors were no longer delicate, but were positively crude. Such colors as harsh greens and hot magentas appeared in drapery and upholstery; as if that were not enough, they were heavily shot with gold or embossed with gold embroidery—like the mounts of furniture (Ch. X, Pl. 11). As one might expect, composition grew less and less, for this untrained taste; one bronze head on each of the legs of a table or a single piece of ormolu on the front of a commode were indeed a contrast to the furniture schemes of the last two centuries. The scale in all of the rooms was far larger and the general proportion heavier than any since Louis XIV; in fact, the details were coarser than any since Henry II.

**FEATURES OF THE STYLE.**—Instead of the libraries and bedrooms of the Emperor, which are usually taken as examples of the style, we shall consider as more typical the simpler ones. These are in the same class as the former private hôtels; they are also the beginnings of the modern point of view; they are a part of the same movement that was reflected in America in the interiors of the first quarter of the century. The walls of such rooms were no longer subdivided by panels, or even by

## GREAT STYLES OF INTERIOR ARCHITECTURE

a chair rail, but were simplified to a single surface covered with some material or, in plainer rooms, merely tinted. This treatment gave them that austere classic character which was the literary ideal of the new period. The wall coverings, if fabrics, were of comparatively simple pattern and of dark colors; if paper, as presently, they showed groups of classic architecture or Italian landscapes, sometimes including the whole room in one scene. Here, then, was simplification and absence of form indeed (Ch. X, Pl. 6). The orders also were reduced to their lowest terms; there were but two or three members in a cornice, whether it was on a wall or on a cabinet; a broad flat band with sparse ornament often took its place altogether. Columns were used without flutes or were reduced to pilasters; the favorite capital was the Roman Doric or the so-called Greek Corinthian, and simplified at that, perhaps to a mere bell or a high fluted neck.

In the same spirit of design, ceilings were generally flat, with a center rosette of reduced form and circular outline (Ch. X, Pl. 6). They were left in white plaster or with just a touch of painting. Mirrors seemed to suit this style, for they were simple, cold and flat. They were broader than before, in plainer frames, and now appeared two or three times in the same room. Mantels were stiff, straight and black, with blunt consoles at the side and mere slabs of marble at the top—almost the irreducible minimum. They achieved a certain crude, one might say barbaric, richness by means of their mounts of gold on their polished marble in the form of rigid vines and eagles or archaic heads (Ch. X, Pl. 6, detail). They were handsome, too, in their hard mas-



## THE STYLE OF LOUIS XVI AND THE EMPIRE

culine way, and fully expressed the style's character; for in spite of its short life and its mushroom growth, this phase had plenty of that.

ORNAMENT.—Empire ornament, which was its most original contribution to architecture, was entirely classic, but it was of a special kind; Early Roman, a slightly archaic form of Greek and even the Etruscan of the red and black vases, were its inspiration (Ch. X, Pl. 11). It was far more conventionalized and, to give it its due, more decorative, than that of most of the French styles (Ch. X, Pls. 6, detail, 7b). It was at times “liney,” simplified to a degree. Its subjects were such as extended palm branches, honeysuckles, oak and ivy leaves; various animals and figures that suited its symbolism—eagles, sphinxes and Victories; and Greek or Roman conventions, the rosette, the thunderbolt, the shield or the Greek head. But with all its range and its choice of highly decorative types, it showed a weakness for the emblems of all the different governments that sprang up in its generation. So we get the symbols of the Roman Republic, or the military insignia of the Napoleonic armies, the archæology of the Egyptian Expedition and the heavy pomp of the would-be Empire. Ornament expressed the topic of the day, but in so obvious a way that it was incapable of expressing differences of architectural character. What boudoirs might have been in this almost fanatic style may be judged from the well-known cradle of the infant King of Rome, a strange assortment of Tritons and demi-gods to express the character of a nursery!

EMPIRE FURNITURE.—Chairs, tables and beds are more of a factor in the history of this style than the walls of

its rooms. From the palaces and châteaux the furniture of the old régime had disappeared very largely during the Revolution, so that when the rooms were used again they had to be entirely refurnished, and all this furniture took on the impress of the new style. Its character is exactly that of the architecture, only more so. With a general simplification of material, color and ornament, it was even more archæological. Regardless of tradition and convenience, even of good construction, it followed old Roman lines in chairs and in cabinet work (Ch. X, Pl. 11).

QUALITIES.—In proportion and scale, accordingly, it was heavy, with flat surfaces and big parts, such as columns or heavy scrolls. The contour of cabinet work was always straight, of chairs usually curved, in broad, full sweeps for backs and legs. No mounts on the angles broke the contour, except the heads or classic busts which sometimes crowned the legs of the table or ended the arms of a chair (Ch. X, Pl. 7b). The general design of *commodes* and armoires was that of huge chests, or of architecture with columns across the front.

The materials were mahogany, rosewood or some polished native wood which had been artificially turned black like ebony. Dark marble tops for the cabinets and polished mosaic for the tables contributed to the general character of hardness and luster (Ch. X, Pl. 6). Slim metal legs for center tables, imitated from those of Pompeii, and austere light fixtures also combined in the general effect. For all its glitter, the general feeling of this furniture, both in contour and in material, was simpler than before and, to put it plainly, cruder.

The color of the materials was generally very dark,

## THE STYLE OF LOUIS XVI AND THE EMPIRE

darker than any since the walnut of the Renaissance. Quite characteristically on this somber surface were thrown the bright spots of the new lemon-gold mounts, that required but slight connoisseurship to grasp and yet made their effect.

PRINCIPAL ARTICLES.—There were still state pieces, which usually took the form of chests, rectangular and perfectly plain, except for their mounts. They came close to the floor and served the same purpose as the cabinets and *commodes* of the previous style. New kinds of tables were introduced, especially the circular or square table with a pedestal—again the feeling for simple unity and solidity. The Empire console was as extreme in its own way as that of Louis XV (Ch. X, Pl. 7b). A form of bed to be placed with its side against the wall became the Empire type and was emphasized by a sort of large volute at the ends, that gave it as immovable and exotic an air as everything else in the room. Chairs have already been spoken of. They were handsome in their way with long sloping legs or massive square frames, and they had a great influence in England and America.

TEXTILES.—More successful, from our point of view, than either the interiors or the furniture were the Empire textiles. Their factories at Lyons had been heavily subsidized by Napoleon, and the demand for their use on walls and on new furniture seems to have stimulated their designers to true textile designs in the new style's character. Or possibly the new "Reason" may have guided them. Satin and flat silks were the materials; tapestry seems to have been considered a property of the discredited old régime. There was a new scheme of colors, strong or weak, though always somewhat harsh; but



## GREAT STYLES OF INTERIOR ARCHITECTURE

there was a return to conventional patterns of architectural or severe leaf form, designs more appropriate for their medium than any of the last two styles.

END OF THE EMPIRE STYLE.—Just as the Revolution had discredited the style of the old order, so the fall of Napoleon and the Restoration inevitably broke the prestige of the new that had been built up around the Republic and the Empire. The political and literary ideas of the period were worn out, and so were the decorative. Archæological poses as they were, they could in no case have lasted long. When the few designers of ability died, such as Percier and Fontaine, the gap in training caused by the lean years of anarchy and the long years of war, with their terrible drain on young men, took their effect. The very tradition of French architecture was broken. Any idea of replacing it was prevented by the teeming new ideas of the nineteenth century.

. . . . .  
After the play the epilogue!

In this drama of style, just ended, the main theme has been the power of classic architecture, in one form or another, to express men's love for the culture that began with the Renaissance. To the decorative construction of Tuscany, to the mediæval mystery of France and to the picturesque comfort of England, the Renaissance brought, with its wealth of Italian detail, the broad surfaces, the large rhythm, the serenity, clearness and order of classic architecture. When men had passed through the first fascination of these new qualities, they reached out to styles of their own; in the Baroque of Italy they revolted, playing with new ideas that had no part in archi-



## THE STYLE OF LOUIS XVI AND THE EMPIRE

itecture; in the late Stuart of England they reverted to their natural habits of design; in Louis XV, they flouted all formality in a brilliant experiment. But always they returned to the love of architectural form and to the classic qualities, which seemed inevitably associated with culture and the finer arts of living.

There have been other themes—the appreciation of purely architectural effects as distinct from those of the other arts, even from decoration itself; the emergence of interior architecture, with its own technique; the increasing love of form at the expense of color and texture; the increasing fascination in the rhythms of composition. As the different expressions of the style become definite, in Italian bravado, in French pomp, or in English intimacy, there has come the final step in style—that of Louis XVI, the style of varied expressions. With the French Revolution, an entirely outside force, came the breakdown of all form and tradition; with the Empire phase began the modern point of view. New ideas and a new world inevitably demanded a change in architecture. After four centuries, the drama of the interior styles had come to an end.

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## GLOSSARY

Acknowledgment is made for the use of the following authorities:

Century Dictionary and Encyclopaedia.

Webster's Dictionary.

*History of Architecture.* Kimball and Edgell.

*The Practical Book of Period Furniture.* Eberlein and McClure.

ACANTHUS. An ornament derived from the conventionalized leaves of the acanthus plant.

APSE. A recess of semicircular or polygonal plan, covered by a semidome or other vault; especially as in the semicircular termination of the choir of a church.

ARABESQUE. An ornament of a capricious or fanciful character, consisting of foliage, flowers, figures, etc. See Ch. II, Pl. 10c.

ARMOIRE. A kind of large cupboard or wardrobe; especially one inclosed or shut in with doors from base to cornice.

AMORINI. Cupids or young children, in Italian decorative sculpture of the sixteenth to the eighteenth century.

ARRAS. Tapestry; plain woven wall hangings. Named from the city of Arras.

BALUSTER. An upright member used to support a railing; usually urn-shaped or with some other swelling contour. See Table, Baluster Supports, Ch. III, Pl. 13b.



## GLOSSARY

- BARREL VAULT.** A semicylindrical vault, or one approaching this shape. See Ch. V, Pl. 1.
- BAS-RELIEF (LOW RELIEF).** The slight projection of modeled forms from a background.
- BERGÈRES.** A Louis XVI chair in which the back is curved forward to serve for the arms.
- BEVELED.** Shaped or cut to a bevel angle.
- BOSS.** A piece of carving or a circular protuberance for surface ornament.
- BOTTEGA.** An artist-craftsman's workroom in Italy.
- BUFFET.** The French Renaissance prototype of the sideboard.
- BURLED VENEER.** Ornamental veneer made from slices of the excrescences on walnut or other wood.
- BUTTRESS.** A member projecting at right angles to a wall, designed to receive a side thrust.
- CABOCHON.** A plain round or oval surface, convex or concave, inclosed with ornament. See Ch. IX, Pl. 10a.
- CARTOUCHE.** An ornament of irregular or fantastic form, inclosing a field, sometimes decorated with armorial bearings. See Ch. V, Pl. 5.
- CARYATID.** A female figure used as a support.
- CASSAPANCA.** A long Italian bench with back and arms. See Ch. I, Pl. 3.
- CASSONE.** A long, low Italian chest of the Middle Ages. See Ch. II, Pl. 19.
- CERTOSINA.** Inlay with ivory in small geometrical pieces.
- CHÂTEAU.** A castle; a manor house; a large residence, usually in the country; chiefly with reference to France or southern Europe.
- CLASSIC.** Referring to Greek or Roman architecture, in particular to the Roman system of column and entablature.

## GREAT STYLES OF INTERIOR ARCHITECTURE

- COFFER.** A sunk geometrical panel or compartment, especially in a ceiling, vault or soffit. See Ch. III, Pl. 2, and Ch. II, Pl. 16a.
- CONSOLE.** A bracket or corbel of any kind, especially in the Classical and Renaissance styles; a similar shape placed on end. See Ch. IX, Pl. 1, and Ch. III, Pl. 12b.
- CONSOLE TABLE.** A table intended by its shape to stand against a wall. See Ch. X, Pl. 8.
- CORBEL.** A bracket of masonry or wood, projecting from a wall and used as a support.
- CORINTHIAN.** Referring to the Corinthian Order—the most ornate of the Classical orders. See the pilasters in Ch. II, Pl. 15.
- CORNICE.** The projecting horizontal members which crown the wall of a building or room; any molded projection of similar form.
- COVE.** A concave molding. Any member whose section is a concave curve, as part of a ceiling or cornice. See Ch. IV, Pl. 4; Ch. VIII, Pl. 1.
- COVED VAULT.** See Ch. V, Pl. 3.
- CREDENCE.** A kind of Renaissance sideboard used chiefly as a repository for valuable plate and vessels. (French.) See Ch. III, Pl. 14.
- CUSPINGS.** Triangular projections as from the inner surface of an arch.
- CUT PILE.** In a fabric, a nap woven in loops which are afterward cut so as to give a smooth surface composed of the ends of the fibers, as in velvet, plush, etc.
- DADO.** The lower part of the wall of a room when specially divided. See Ch. III, Pl. 11.
- DENTILS.** Small projecting blocks, suggesting teeth, forming part of the support of a cornice.

## GLOSSARY

**DORIC.** Referring to the Doric Order—the simplest of the Classical orders; especially the Roman Doric. See Capitals, Ch. II, Pl. 14.

**ELLIPTICAL VAULT.** See Ch. II, Pl. 13.

**ENTABLATURE.** In classic architecture, the horizontal members that are used above a column or at the top of a wall; it consists of a projecting upper molding—the cornice, of a flat central band—the frieze; of three lower bands—the architrave. See Ch. II, Pl. 14; Ch. X, Pl. 1.

**ENTRESOL.** A low story between two higher ones, usually between the ground floor and the first story; mezzanine.

**FACADE.** One of the fronts of a building, especially the principal front.

**FINIAL.** A decorative finishing device for corners or any sort of projecting upright. See Ch. II, Pl. 21a.

**FLUTINGS.** Groovings or furrows as in a fluted column or band of ornament. See Ch. II, Pl. 15.

**FRESCO.** True fresco (Italian “*buon fresco*”) is painting in colors mixed with water upon a wet wall; in general, a wall painting.

**FRET (WORK).** Ornament consisting of continuous bands arranged in rectangular forms.

**FRIEZE.** A longitudinal band of extended length, often decorated with sculpture; specifically, the flat middle portion of an entablature.

**GALLOON.** A narrow binding or trimming, especially of rich material, as silk or gold; originally, worsted lace.

**GEORGIAN.** Relating to the period of the successive reigns of the four kings of England named George (1714–1830); in this book, the style in England from 1725 to about 1770.

## GREAT STYLES OF INTERIOR ARCHITECTURE

GESO (WORK). *See* Pastiglia.

GIRDER. A principal beam, by which others are supported.

GOBELINS. A national establishment in Paris especially celebrated for its tapestry and upholstery, founded 1450 by a family named Gobelin, and bought by the government about 1662; the tapestry made there.

GRIFFIN. An imaginary animal with the head and wings of an eagle, and the body and feet of a lion.

GRISAILLE. A system of painting in gray tints of various colors, used either simply for decoration or to represent objects as in relief.

GROIN VAULT. A compound vault, in which two barrel vaults intersect, forming edges or arrises called groins. *See* Ch. II, Pl. 1.

GROTESQUE. Decoration, painted or sculptured, of incongruous elements, such as classic and contemporary, or serious and comic. *See* Ch. II, Pl. 16b.

GUILLOCHE. A system of ornament formed by interlacing curved lines; the circular openings left are often filled with round ornaments. *See* Ch. IV, Pl. 14a.

HALF-GROIN VAULT. *See* Ch. I, Pl. 6.

HIGHBOY. A tall, commodious, sometimes double, chest of drawers mounted on legs. *See* Ch. VII, Pl. 9b.

HÔTEL. A private city dwelling; particularly a large town mansion. (French usage.)

INTARSIA. The method of inlaying with woods of various colors, especially to produce a pattern or picture. Used in Italy during the fifteenth and sixteenth centuries. *See* Ch. II, Pl. 7.

IONIC. Relating to the Ionic Order—named from the Greek race, which developed and perfected it. *See* Pilasters in Ch. II, Pl. 13.



## GLOSSARY

**JACOBEOAN.** Relating to the period of James I of England (1603–25); for the “Jacobean” style see Ch. IV.

**JAPANNED.** In earlier parlance synonymous with lacquering. Later, merely a coating with paint preparatory to decoration.

**LACQUER.** 1. An opaque varnish. 2. Decorative work colored and then varnished so as to produce a hard polished appearance like that of enamel.

**LAMBREQUIN.** An undraped fabric pendent from a shelf, window casing or cornice.

**LINTEL.** The horizontal member resting on the jambs of a door or window, or spanning any opening in a wall.

**LOZENGE.** A diamond-shaped decorative motif.

**MANTEL.** All the work or facing around a fireplace, resting against the chimney, usually projecting and more or less ornamented.

**MARQUETRY.** An inlay of some thin material in the surface of a veneered piece of furniture; most commonly stained wood, ivory, tortoise shell, etc. See Ch. VII, Pl. 9a; and Ch. VIII, Pl. 7b.

**MEDALLION.** A form resembling a large medal—bearing a figure in relief, a portrait, a device, etc. See Ch. III, Pl. 8.

**MODILLIONS.** Brackets, often carved with spiral scrolls, serving to support a cornice. See Ch. IX, Pls. 1, 3.

**MOTIVE.** An individual unit of ornament or architecture.

**MOLDING.** A continuous member of curved or rectangular contour, projecting or recessed; in particular, the bounding members of a panel. See Ch. VII, Pl. 2.

**MOUNT.** Handles, key plates, escutcheons and any other ornamental metal work, especially the carved metal decorations applied to French furniture of the seven-

## GREAT STYLES OF INTERIOR ARCHITECTURE

teenth and eighteenth centuries. See Ch. X, Pls. 7a, 8.

**MULLION.** A vertical bar or pier between window lights.

**NEWEL.** The upright about which the steps of a circular staircase wind; hence the principal post at the foot of a stairway, or a secondary one at a landing.

**NICHE.** A recess in a wall, usually semicircular and semi-circular-headed, often used for the reception of statuary.

**ORDER.** In classical architecture, a recognized system of forms for the column or pilaster and its entablature above. See Ch. II, Pl. 14.

**ORMOLU.** A material for elaborate metal mounts made of a copper and zinc alloy resembling gold.

**ORNEMANISTE.** A sculptor or painter of ornament.

**PALLADIAN.** Relating to the influence of the work of the Italian architect, Andrea Palladio (1518–80).

**PASTEL COLORS.** Delicate colors.

**PASTIGLIA.** Ornament in molded plaster applied to wood, usually gilded. See Ch. I, Pl. 8b.

**PEDIMENT.** A low triangular gable bounded by a horizontal cornice and raking cornices. See Ch. V, Pl. 1.

**PENDANT.** A hanging ornament.

**PIANO NOBILE.** In Italy the first floor above the street, the principal floor.

**PILASTER.** A flat rectangular member, projecting slightly from the face of a wall, and furnished with a capital, base, etc., in the manner of a column. See Ch. II, Pl. 13.

**PLAQUE.** A tablet of metal or porcelain, whether plain or ornamented, especially for applied decoration.

**PROFILE.** The outline or contour, usually of a molding or cornice; more exactly, the cross-section through it.

**PUTTI.** Children, as used in Italian sculpture.

## GLOSSARY

- ROCOCO.** An elaborate form of ornamentation full of curves and employing shells and other rustic details conventionalized. See Ch. VIII, Pl. 5.
- SALON.** A large formal apartment for the reception of company; a drawing-room.
- SCALE.** The effect of size, whether large or small, produced by an interior or by its members.
- SEGMENTAL VAULT.** See Ch. IX, Pl. 6.
- SGABELLO.** See Ch. II, Pl. 11a.
- SILHOUETTE.** Outline.
- SINGERIES.** Pictures or sculpture in which monkeys play the principal parts. See Ch. VIII, Pl. 7a.
- SOFFIT.** An under surface, especially of a projecting cornice or arch or ceiling beam.
- SPANDREL.** The approximately triangular space between the outer curve of an arch and any horizontal and vertical lines that frame it; or the triangular space between two contiguous arches.
- SPINDLES.** Slender, turned, vertical balusters or rods.
- SPLAT.** The central member of an English chair back. See Ch. IX, Pls. 10a, 10b.
- SPANISH FOOT.** See Ch. VII, Pl. 8.
- STRAP WORK.** Ornament consisting of fillets, or bands, imitating leather, folded or interlaced. See Ch. IV, Pl. 10.
- STRETCHER.** The brace between the legs of furniture.
- STUCCO.** Fine plaster used for coating walls for interior decoration; especially plaster used in ornament.
- SWAGS.** Festoons of drapery, leaves or flowers.
- TESTER.** The upper or canopy part of a high post bedstead.

## GREAT STYLES OF INTERIOR ARCHITECTURE

**TRESTLE.** A frame to support a table consisting of two heavy ends and a horizontal brace. See Ch. II, Pl. 11c.

**TRUSS.** An assemblage of constructional members, as beams, bars, rods, etc., forming a rigid framework.

**VALANCE.** A drapery used at window headings or around beds.

**VAULT.** An arched roof or ceiling. See Ch. II, Pl. 1; Ch. V, Pl. 1.

**VOLUTE.** A spiral scroll like that of an Ionic capital. See Ch. V, Pl. 5.



## INDEX TO TEXT



## INDEX TO THE TEXT

### A

- Academies, French, 128.
- Adam,
  - period of Georgian, 178-188.
  - definition, 164.
  - characteristics, 178, 183.
  - influence in America, 191-193.
  - Robert, 178, 183, 184, 186.
  - furniture, 184.
- Aims of the styles,
  - mediæval Italian, 7.
  - Early Renaissance, 37, 38.
  - High Renaissance, 39, 47.
  - Francis I, 50.
  - Henry II, 62.
  - Tudor, 73.
  - Jacobean, 81.
  - Baroque, 90-92.
  - Louis XIV, 106-107
  - Late Stuart, 131.
  - Louis XV, 150 ff.
  - Georgian, 162-163.
  - Louis XVI, 196, 204.
  - Empire, 210.
- Alberti, 20.
- Allied Arts,
  - in Early Renaissance, 22, 24, 28.
  - in High Renaissance, 41.
  - in Henry II, 66.
  - in Baroque, 104.
  - in Louis XIV, 114, 115.
  - in Adam, 183.
- "Amateurs," eighteenth century patrons, 163.
- America,
  - neo-classic style under the Republic, 194.
  - influence of Empire style after 1800, 211.
  - See Colonies.*
- Ancien Régime,
  - decorative quality, 208, 209.

- Arabesques,
  - Italian, 30, 60.
  - Georgian, 169.
  - Adam, 179.
  - Louis XVI, 202, 303.
- Architects,
  - French Renaissance, 51, 62.
  - Georgian, 173, 174.
  - R. Adam as modern, 184.
  - Colonial, 191.
- Architectural forms,
  - distinct from qualities, 8;
  - from decoration, 109, 217.
  - mediæval Italian, 17.
  - Early Renaissance, 19, 30.
  - High Renaissance, 40 ff.
  - French Renaissance, 59.
  - Henry II, 64.
  - Jacobean, 82.
  - Baroque, 95.
  - Louis XIV, 109.
  - Georgian, 168.
- Armchairs,
  - mediæval Italian, 16.
  - Early Renaissance, 34.
  - High Renaissance, 45.
  - French Renaissance, 70.
  - Jacobean, 86.
  - Baroque, 100.
  - Louis XIV, 126.
  - Queen Anne, 147, 148.
  - Louis XV, 159.
  - Chippendale, 177.
  - Sheraton, 187.
  - Louis XVI, 205, 207.
- Armoires, 100, 125, 214.
- Arras,
  - mediæval Italian, 3.
  - French Renaissance, 46.
  - Tudor, 77.
- Aubusson, carpets, 209.

## INDEX TO THE TEXT

### B

- Balance,
  - Early Renaissance, 27.
  - French Renaissance, 53.
  - Tudor, 73.
- Bargello, Florence, 3.
- Baroque,
  - style, 88-105.
    - definition, 89.
    - characteristics, 93, 95, 104.
    - detail in Gallery of Francis I, 60.
    - influence on Henry II, 63, 66.
      - on Jacobean, 81, 82, 86.
      - on Louis XIV, 111, 112.
      - on High Renaissance chairs, 46.
      - on Henry II furniture, 69.
- Beauvais, tapestry, 128, 160, 208.
- Bedrooms,
  - Tudor, 74, 78.
  - State, "*chambre de parade*," 121.
  - Empire, 211.
- Beds,
  - Mediæval Italian, 16.
  - Early Renaissance, 35.
  - High Renaissance, 46, 47.
  - French Renaissance, 70.
  - Baroque, 100.
  - Louis XIV, 126.
  - William and Mary, 145.
  - Empire, 215.
- Benjamin, Asher, architect, 193.
- Bérain, J., decorator, 123, 155.
- Bergères, 205, 208.
- Bernini, L., architect, 93; sculptor, 115.
- Books, of decorative designs, 123.
  - on Architecture, 163.
  - of furniture designs, 68.
  - by Abraham Swan, 174.
  - by Earl of Burlington, 174.
  - by Chippendale, 176.
  - by Hepplewhite, 186.
  - by Sheraton, 186.
  - importance in Colonies, 188, 193.
- Boucher, decorator, 155, 161.
- Boudoirs,
  - Louis XV, 155.
  - Louis XVI, 195, 197.
- Bramante, architect, 39.

- Brostolone, carver, 100.
- Brunelleschi, architect, 20.
- Buffets, 70.
- Bureaus (writing tables), 159.
- Burlington, Earl of, (Richard Boyle),
  - patron, 174.
- Boulle, A. C., cabinet maker, 108, 124, 126 ff.
  - process of furniture decoration, 127

### C

- Cabinets,
  - Early Renaissance, 34.
  - High Renaissance, 44.
  - French Renaissance, 70.
  - Baroque, 100.
  - Louis XIV, 125.
  - William and Mary, 145.
  - Louis XV, 159.
  - Louis XVI, 206, 207.
  - medal cabinets, 206.
- Cabinet Work, English, 148.
- Cabriole, (chair legs), 141, 142, 147, 148, 175.
- Caffieri, Jacques, chaser, 158.
- Carolean, furniture, 140.
- Carpets,
  - Henry II, 70.
  - Elizabethan, 78.
  - Louis XIV, 118.
  - Adam, 181.
  - Louis XVI, 209.
- Carving,
  - Early Renaissance, 24.
  - Jacobean, 82.
  - Late Stuart, 134, 136, 140.
  - furniture, High Renaissance, 32.
    - Henry II, 68, 69.
    - Tudor, 79.
    - Jacobean, 84, 85.
    - William and Mary, 143.
    - Louis XV, 158.
    - Georgian, 175.
    - Adam, 186.
- Cassapanca, 34.
- Cassone, 14, 15, 32, 33, 44, 100.
- Castles,
  - Sant' Angelo, Rome, 99.
  - di Vinciati, Florence, 4, 9.



## INDEX TO THE TEXT

- Ceilings, 11.
  - beamed, 10, 57.
  - flat, 25, 41, 64, 116, 171, 192, 201, 212
  - wood, 75.
  - plaster, 75, 137, 180.
  - coved, 76, 137, 201.
  - paintings on, 97.
- Certosina work, 32.
- Chairs, *see* Armchairs and Sidechairs.
- Chambers, Sir William, architect, 174, 178.
- Characteristics (including "Summaries").
  - mediæval Italian, 7, 17.
  - Early Renaissance, 36-38.
  - High Renaissance, 38, 47.
  - Francis I, 61.
  - Henry II, 66.
  - Tudor, 73.
  - Jacobean, 86.
  - Baroque, 93, 95, 104.
  - Louis XIV, 128.
  - Late Stuart, 130.
  - Louis XV, 150-152.
  - Georgian, 162-163.
  - Adam, 178, 183.
  - Colonial, 189-191
  - Louis XVI, 204.
  - Empire, 210.
  - general summary, 216.
- Chased bronze (*See* Ormolu).
- Châteaux,
  - royal, in Francis I, 51.
  - small, in Louis XIV, 121.
  - in Louis XV, 154.
- Blois, plan, 53; restorations, 55; stair, 56, 59, 109.
- Chambord, stair, 52, 53, 59.
- Chateaudun, stair, 59.
- Maisons, vestibule, 109.
- Vaux-le-Vicomte, 122.
- Chests,
  - mediæval Italian, 15.
  - Early Renaissance, 34.
  - Elizabethan, 79
  - Jacobean, 85.
  - Empire, 215.
  - of drawers, 100, 145, 148.
  - See also* Commodes.
- Chimney hoods, 4, 12.
- Chimney pieces (*See* Mantels).
- Chinese,
  - a fad in Louis XIV, 126.
  - porcelains in late Stuart, 133.
  - decoration in furniture, 143.
  - influence on mirrors, 145.
  - wall papers, 170.
  - in Georgian, 170.
  - Chippendale's adaptation, 177.
- Chintz,
  - in upholstery, 133, 144.
- Chippendale, Thomas, 176-177.
  - chairs, 175.
  - carving, 176.
  - furniture types, 177.
- Cipriani, painter, 167, 183.
- Classic,
  - influence in Early Renaissance, 19, 20;
  - in High Renaissance, 29.
  - tradition in France, 62.
  - basis of Henry II, 62, 66.
  - spirit, 63, 216.
  - forms changed in Baroque, 94.
  - influence in Louis XIV, 111.
  - phase of Georgian, 168-178.
  - ceilings in Georgian, 171.
  - interiors by R. Adam, 183.
  - spirit in Colonies, 189.
  - influence after Revolution, 193.
  - aim of Louis XVI, 196, 201, 203.
  - revival in Empire, 210, 212.
- Clocks, 145, 207.
- Colbert, minister of Louis XIV, 107, 122, 127, 128.
- Collegio del Cambio, 19, 22.
- Colonial (phase of Georgian),
  - style, 188-194.
  - characteristics, 189-191.
- Colonies, the American,
  - Elizabethan furniture, 80.
  - Late Stuart paneling, 132.
  - stair treatment from Late Stuart, 139.
  - Queen Anne furniture, 147.
  - books on Georgian style, 163.
  - Eighteenth Century in, 188-195.

# INDEX TO THE TEXT

- relation to English Architecture,  
188-189.
- periods, 1715-50, 189; 1750-90, 190;  
Adam period, 191.
- Color,  
mediæval Italian, 8.  
Early Renaissance, 25.  
High Renaissance, 40.  
Francis I, 54.  
Henry II, 64.  
Tudor, 73.  
Baroque, 92.  
Louis XIV, 114.  
Late Stuart, 133.  
Louis XV, 152.  
Georgian, also Adam, 166.  
Adam, 180.  
Louis XVI, 199.  
Empire, 211.  
in furniture, 68, 125, 143, 148, 158,  
175, 184, 205, 214.
- Columns (*See* Orders).
- Commodes,  
Louis XIV, 125.  
Louis XV, 158, 159.  
Adam, 188.  
Louis XVI, 206, 207.
- Composition,  
mediæval Italian, 8.  
Early Renaissance, 27.  
High Renaissance, 39, 60.  
Baroque, 93.  
Louis XIV, 112.  
Georgian, also Adam, 165.  
Louis XVI, 198.  
Empire, 211.  
Summary, 217.
- Console tables,  
Louis XV, 159.  
Louis XVI, 205, 206.  
Empire, 215.
- Construction,  
as the basis of design,  
mediæval Italian, 8.  
French Renaissance, 54.  
Tudor, 73.  
Late Stuart, 130.  
disregarded by design,  
Early Renaissance, 23, 25.  
Henry II, 61, 64.  
Louis XIV, 113.  
contradicted by design,  
in Baroque, 90, 96.  
in Adam style, 183.  
furniture, 13, 31, 68, 79, 84, 124,  
142, 146, 159, 184.
- Contour, in furniture, 99, 124, 142, 146,  
157, 175, 184, 205, 214.
- Costello,  
Palazzo Pubblico, 12.
- Council Halls, 3, 6.
- Courtyards, 5, 6.
- Craftsmanship,  
in Tudor, 73.  
in Jacobean, 82.
- Credences, 70.
- Credenzas, 44, 100.
- Cressent, Charles, cabinet maker, 158.
- Cupboards,  
Sacristy, 15, 33.  
"Bread and cheese," 79.  
"Court," 86.
- Curtains,  
in sixteenth century, 71.  
Louis XIV, 117.  
Late Stuart, 136.  
Louis XV, 160.  
lace, first used, 160.  
Adam, 182.  
*See also* under Textiles.
- Curves *See* Line, curved.
- Cushions, 144. *See* Textiles.

## D

- Davanzati Palace, 4, 7, 17, 21.
- Day-beds, 160.
- Design,  
based on construction, 8, 54.  
unconscious in Tudor, 73.  
contradiction of reality, 96, 183.  
Baroque, 96.  
Louis XIV, 108.  
Late Stuart, 131.  
Georgian, 164, 168.
- Decoration,  
characteristic of Early Renaissance,  
22, 28, 36.

## INDEX TO THE TEXT

- apart from construction,
    - Early Renaissance, 23, 25.
    - Adam, 183.
    - Baroque, 96.
  - painted, 23, 24, 155, 199, 202.
  - illustrative, 9, 26, 28.
  - balanced, 27.
  - applied, 41.
  - French Renaissance, 59, 63.
  - importance in Baroque, 93, 96.
    - in Louis XIV, 109.
  - distinguished from architecture, 108, 152.
  - Late Stuart, 139.
  - Louis XV, 152, 153.
  - Louis XVI, 197.
  - (For decoration of furniture, *see* Decorative Processes).
  - Decorative Processes, in furniture, 31, 43, 68, 79, 84, 124, 142, 146, 159, 184.
  - See also* Carving, Color, Gilding, Inlay, Lacquer, Marquetry, Pastiglia, Turning.
  - Decorators,
    - Georgian, 174.
    - Italian, under Adam, 182.
  - Definitions, of the Styles,
    - mediæval Italian, 1.
    - Early Renaissance, 19.
    - High Renaissance, 38.
    - Francis I, 50.
    - Henry II, 61.
    - Jacobean, 80, 82.
    - Baroque, 89.
    - Louis XIV, 106.
    - Late Stuart, 130.
    - Georgian, classic, 164.
    - Adam period, 164.
    - Louis XVI, 195.
    - Empire, 210.
  - Domestic Architecture,
    - mediæval Italian, 2.
    - Early Renaissance, 21.
    - Tudor, 72.
    - Louis XIV, 121.
    - Late Stuart, 130.
    - Georgian, 163.
    - contribution by Adam, 183.
    - Colonial, 189-193.
  - Doors,
    - mediæval Italian, 12.
    - Early Renaissance, 26, 31.
    - High Renaissance, 41.
    - Henry II, 65.
    - Baroque, 95.
    - Louis XIV, 117.
    - Late Stuart, 135.
    - Adam, 180.
    - Louis XVI, 200.
  - Draperies.—*See* Curtains.
  - Du Cerceau, J. A., 68.
    - school of, 69.
  - Dugourc, decorator, 195.
  - Dutch,
    - influence in Late Stuart, 132.
    - in William and Mary furniture, 141, 143.
    - in Queen Anne furniture, 141.
    - in Georgian furniture, 174.
- E
- Early Renaissance,
    - style, 19-38.
    - definition, 19.
    - characteristics, 36-38.
    - part in High Renaissance, 39.
    - in Francis I, 49-51.
  - Ecritaires, 207.
  - Empire,
    - style, 210-216.
    - definition, 210.
    - characteristics, 210-211.
  - English,
    - influence in Louis XVI, 196.
    - taste, 130, 149, 187.
  - Expression, in styles,
    - Louis XVI, 196, 197.
    - Empire, 211.
    - Summary of, 217.
- F
- Fireplaces, 12.—*See* Mantels.
  - Flemish,
    - influence in Tudor ceilings, 76.
    - in Elizabethan furniture, 79.
    - in Jacobean style, 80, 82, 83.
    - in French styles, 110.
    - scroll ("S"), 85, 142, 143.

## INDEX TO THE TEXT

- Floors,  
    mediaeval Italian, 12.  
    High Renaissance, 41.  
    Henry II, 64, 65.  
    Tudor, 78.  
    Louis XIV, 117.  
    Adam, 181.
- Florence, 2, 14, 16, 20-21, 22, 31, 35, 43.  
    Davanzati palace, 2, 4, 7-13, 17.  
    Bargello, 3.  
    Villa Palmieri, 4, 10.  
    Villa Curonia, 4.  
    Castello di Vincigliata, 4, 9.  
    Furniture, 43.  
    Medici Library, 95.
- Fontainebleau, palace of,  
    Gallery of Francis I, 52, 55, 60, 63, 69.  
    Ball Room of Henry II, 63.  
    Salle du Conseil, 156.  
    Boudoir of Marie Antoinette, 197.
- Force, in Baroque, 90.
- Francis I,  
    style, 48-60.  
        definition, 50.  
        characteristics, 61.  
    King, influence of, 51.  
    Gallery, at Fontainebleau, 52, 55, 60.
- French,  
    styles, began with Henry II, 66.  
    form of classic style, 106, 129.  
    influence in furniture styles;  
        Baroque, 100; Adam, 184; Colonies, 192.  
    Revolution, broke Louis XVI tradition, 204, 217.  
        created new aims, 210.  
        scattered old furniture, 214.  
    *See* Louis XIV, XV, XVI.
- French Renaissance, 48-52.  
    *See also* Francis I, 48-60; Henry II, 61-71.
- Furniture, articles of,  
    mediaeval Italian, 13.  
    Early Renaissance, 33-35.  
    High Renaissance, 44-46.  
    French Renaissance, 70.  
    Elizabethan, 80.  
    Jacobean, 85.
- Baroque, 99, 100.  
    Louis XIV, 123, 125.  
    William and Mary, 145.  
    Louis XV, 159.  
    Chippendale, 177.  
    Hepplewhite, 187-8.  
    Sheraton, 187-8.  
    Louis XVI, 206.  
    Empire, 214.
- Furniture, styles,  
    mediaeval Italian, 13 ff.  
    Early Renaissance, 31 ff.  
    High Renaissance, 43 ff.  
    French Renaissance, 67 ff.  
    Elizabethan, 79 ff.  
    Colonial, 80, 147.  
    Jacobean, 84 ff.  
    Baroque, 99 ff.  
    Louis XIV, 123 ff.  
    William and Mary, 141, 142 ff.  
    Queen Anne, 141, 146 ff.  
    Louis XV, 157 ff.  
    Georgian, 174 ff.  
    Chippendale, 176-178.  
    Adam, 184 ff.  
    Louis XVI, 204 ff.  
    Empire, 213 ff.  
    *See also* Color, Construction, Contour, Ornament, Decorative Processes.

### G

- Gabriel, J. A., architect, 195.
- Georgian,  
    style, 162-194.  
        classic period ("Early Georgian"),  
            definition, 164.  
            characteristics, 162-163.  
            influence in Colonies, 190-191.  
                in Louis XVI, 196.  
    *See also* Adam Period, and Colonies.
- Genoa, 38.  
    palaces of High Renaissance, 38,  
        of Baroque, 94.  
        dell' Università, 95, 98.
- Gesso, decoration, 30.
- Gibbons, Grinling, wood carver,  
    carvings, 140.  
    importance in Late Stuart, 139.



## INDEX TO THE TEXT

stair railings, 138.  
 mirrors, 145.  
 Gilding,  
   in furniture, 99, 102, 157, 175, 206.  
 Giulio Romano, architect and painter, 39.  
 Glass, for windows,  
   mediæval Italian, 12.  
   French Renaissance, 59.  
   Tudor, 79.  
 Gobelins, the,  
   founded, 106.  
   government workshops, 119.  
   Le Brun, 122.  
   tapestry, 127, 161.  
 Gothic,  
   late French, 48.  
   blends with Renaissance, 50, 56.  
   contrast with Renaissance, 54.  
   English, influence, in Tudor, 73, 75, 83.  
   survival in Baroque, 92.  
 Goujon, Jean, sculptor, 64, 66.  
 Grates,  
   Late Stuart, 136.  
   Adam, 181.  
 Greek,  
   influence in Adam period, 164, 182,  
     184.  
   in Louis XVI, 196.  
   in Colonies, 192.  
   in Empire, 213.  
 Grisaille,  
   Early Renaissance, 24.  
   Georgian, 169.  
 Grotesques,  
   High Renaissance, painted, 40, 42.  
   Jacobean, carved, 84.

### H

Hall,  
   in Tudor manors, 73.  
   in Georgian, 168, 169.  
 Hall Screens,  
   English, 83-84.  
 Henry II,  
   style, 61-71.  
   definition, 61.  
   characteristics, 66.  
   Ball Room of, at Fontainebleau, 63.  
   Hall of, in Louvre, 63.

State Bedroom, 64.  
 stair, 64.  
 Hepplewhite, George, 185-188.  
 Highboys, 148.  
 High Renaissance,  
   style, 38-47.  
   definition, 38.  
   characteristics, 38, 47.  
   influence on Louis XIV, 111.  
     on Georgian, 162, 164.  
 Historical Conditions,  
   Mediæval Italian, 1.  
   Early Renaissance, 20, 21.  
   French Renaissance, 49.  
   Tudor, 72.  
   Jacobean, 81.  
   Baroque, 88, 103.  
   Louis XIV, 106.  
   Georgian, 162.  
   Empire, 210, 216.  
 Hôtels,  
   Cluny, Paris, 48.  
   Lallemant, at Bourges, 53.  
   Louis XIV, 121.  
   Louis XV, 157.  
   de Soubise, 152.  
   de Toulouse, 154.  
 Huet, decorative painter, 155.

### I

Il Rosso, decorator, 60.  
 Imitation,  
   in Baroque, 96.  
   in Late Stuart, 134.  
 Inlay, 24, 32, 79, 99, 141, 186.  
 Intarsia, decoration, 24, 32.  
 Iron railings,  
   Louis XIV, 120.  
   Late Stuart, 139.  
   Louis XV, 156.  
   Louis XVI, 203.  
 Italy,  
   mediæval, 1.  
   fifteenth century, 21.  
   invasion by French (1495), 49.  
   influence of, in France, 51.  
     in late Stuart,  
       in Georgian, 164, 166, 171, 173.  
   Seventeenth century, 88.

# INDEX TO THE TEXT

## J

- Jacobean,
  - style, 80-87,
    - definition, 80, 82.
    - characteristics, 86.
- Jacques Coeur, house of, 48.
- Jones, Inigo, architect,
  - influence on Late Stuart, 132; on Georgian, 173.
  - doors, 135.
  - mantels, 136.
  - stair treatment, 138.
  - book on, 174.

## K

- Kauffmann, Angelica, painter, 167, 183, 184, 185.

## L

- Lacquer, 143, 148, 159.
- Late Stuart,
  - style, 130-149.
    - definition, 130.
    - characteristics, 130.
    - in Colonies, 189-190.
- Leather,
  - Spanish, 46, 135, 143.
  - Dutch, 135.
- Le Brun, Charles, decorator, 108, 115, 127.
  - his part in Louis XIV, 122.
- Le Pautre, J., designer, 113, 123.
- Libraries,
  - Medici (Laurentian), 95, 96.
  - Empire, 211.
- Lighting Fixtures,
  - sconces, 97, 208.
  - chandeliers, 97, 208.
  - candelabra, 125, 208.
  - Empire, 214.
- Line,
  - horizontal, 49, 63, 75.
  - vertical, 92, 151.
  - curved, 92, 113, 151, 167.
  - character in Francis I, 54.
    - Henry II, 63.
    - Tudor, 75.

- Baroque, 92.
- Louis XIV, 113.
- Louis XV, 151.
- Georgian, also Adam, 167.
- Louis XVI, 197.
- Empire, 211.

- in furniture, 100, 142, 146, 151, 175.
- Loggias, 3, 42.
- Palazzo del Té, 43.
- Vatican, 39, 40, 42.
- Villa Madama, 43.
- Villa of Pope Julius, 43.
- Louis XIV,
  - style, 106-129.
    - definition, 106.
    - characteristics, 128.
    - influence in Late Stuart, 132.
      - in Georgian, 171.
      - in Louis XVI, 195.
      - in Italian furniture, 100.
  - King, influence on the style, 107.
- Louis XV,
  - style, 150-161.
    - characteristics, 150-151.
    - influence on Georgian plasterwork, 172.
    - on Chippendale furniture, 177.
- Louis XVI,
  - style, 195-209, 217.
    - definition, 195.
    - characteristics, 204, 217.
    - influence in Adam ornament, 182.
    - influenced by R. Adam, 183.
    - influence in Sheraton furniture, 187.
- Louvre, the,
  - Hall of Henry II, 63.
  - Chambre de Parade, 64.
  - Salle des Caryatides, 64.
  - Stair of Henry II, 64.
  - Galerie d' Apollon, 114, 122.
  - workshops in, 119, 123.

## M

- Mahogany,
  - in Queen Anne furniture, 141.
  - in Georgian, 174, 175.
  - in Adam, 184.
  - in Empire, 214.

## INDEX TO THE TEXT

- Manor Houses, 72-79.  
 Mansart, J. H., architect, 108, 122.  
 Mantels (including "chimney pieces"  
     and "fireplaces").  
     mediæval Italian, 12-13.  
     Early Renaissance, 27.  
     High Renaissance, 41.  
     Francis I, 53, 57.  
     Henry II, 65.  
     Tudor, 82.  
     Jacobean, 82.  
     Baroque, 91, 94.  
     Louis XIV, 118.  
     Late Stuart, 136.  
     Louis XV, 156.  
     Georgian, 172-173.  
     Adam, 181.  
     American, 193.  
     Louis XVI, 201.  
     Empire, 212.  
 Mantua, 21, 38.  
 Marot, D., designer, 123, 140.  
 Marquetry, 141, 143, 144, 207.  
 Martin, *vernis de*, 159.  
 Masterbuilders, French, 51.  
 Materials, use of,  
     Tudor, 73.  
     Late Stuart, 139.  
 Mediæval,  
     spirit,  
         in Italian style, 8, 18, 19.  
         contrasted with Renaissance, 30,  
         53, 54, 57.  
     tradition abandoned in Henry II, 61.  
 Mediæval Italian,  
     style, 1-17.  
         definition, 1.  
         characteristics, 7, 17.  
         relation to Early Renaissance, 19.  
 Meissonier, decorator, 151, 154.  
 Mezzanine, 98.  
 Michel Angelo,  
     influence on Baroque, 91.  
     Medici Library, 95.  
 Milan, 14, 21, 33, 43, 98.  
     influence of in Francis I style, 56.  
 Mirrors,  
     Baroque, 97.  
     Louis XIV, 108.  
     William and Mary, 145.  
     Queen Anne, 148.  
     Louis XV, 156.  
     Chippendale, 177.  
     Adam, 179.  
     Louis XVI, 200.  
     Empire, 212.  
 Modern point of view, 211, 217.  
     began, 210.  
 Moldings,  
     French Renaissance, 60.  
     Louis XIV, 116.  
     Louis XV, 154.  
     Hepplewhite furniture, 186.  
     Louis XVI, 199.  
 Mounts,  
     on furniture, 119, 124, 148, 158, 214,  
         215.  
     on mantels, 118, 212.  
 Mt. Vernon, plaster ornament, 191.  
 Movement,  
     in Baroque, 91.  
     in Louis XV, 152.  
     in Adam, 180.
- ### N
- Napoleon, 211, 213, 214, 216.  
 Natoire, decorative painter, 155.  
 Naturalism in Architecture,  
     in Baroque, 91.  
     in Louis XV, 155.  
     in Louis XVI, 201, 202.  
 Needlework, 144.
- ### O
- Oak,  
     Elizabethan, 77, 79.  
     Jacobean, 82, 85.  
     Late Stuart, 130, 140.  
 Oeben, cabinet-maker, 206.  
 Oppenordt, decorator, 154.  
 Orders, the classic,  
     High Renaissance, 39, 40, 43.  
     French Renaissance, 59, 60.  
     Baroque, 95.  
     Louis XIV, 115.  
     French Ionic, 116.  
     Georgian, 164.  
     Empire, 212.

## INDEX TO THE TEXT

- Oriental,  
   influence in textiles, 36.  
   printed cottons, 117.  
   fashion in Louis XIV, 126.  
   chintzes, William and Mary, 144.  
   in Louis XV, 159.  
   vases in Louis XVI, 208.  
   *See also* Chinese.
- Ormolu, 124, 158, 206.
- Ornament,  
   Early Renaissance, 29.  
   High Renaissance, 41.  
   French Renaissance, 55–57.  
   Henry II, 66.  
   Baroque, 96–97.  
   Louis XIV, 119–120.  
   Late Stuart, 139, 140.  
   Louis XV, 153, 154.  
   Georgian, also Adam, 165, 171.  
   Louis XVI, 201.  
   Empire, 213.  
   in furniture, 69, 79, 124.  
   heraldic, English, 76, 83.  
   decorative or illustrative, 120, 202, 213.
- Oudry, painter, 161.
- Outline, in furniture. *See* Contour.
- Over-mantels. *See* Mantels.
- P
- Painting,  
   on walls and ceilings,  
     mediæval Italian, 9.  
     Baroque, 97.  
     portraits, 97.  
     Louis XIV, 114.  
     Late Stuart, 135, 138.  
     Louis XV, 155.  
     Adam, 166, 183.  
   on cassoni, 38.  
   influence on Baroque, 104.  
   on tapestry, 102, 161, 209.  
   *See also* Allied Arts, and Decoration,  
   painted.
- Palaces,  
   mediæval, 2, 3.  
   Renaissance, 21, 38.  
   Baroque, 98.  
   Louis XIV, 121.
- Italian,  
   Barberini, Rome, 94, 98.  
   Davanzati, Florence, 4, 7, 17, 21.  
   del Té, Mantua, 39, 43.  
   Farnese, Rome, 39.  
   Farnesina, Rome, 41.  
   Madama, Turin, 95.  
   Marino, Milan, 39.  
   Massimi, Rome, 39, 40.  
   Quirinal, Rome, 98.  
   Università, Genoa, 95, 98.  
   Vatican.—*See* Vatican.
- French.—*See* Fontainebleau, Grand  
   Trianon, Louvre, Petit Trianon,  
   Versailles.
- Palazzo Pubblico, 2, 3, 6.
- Palladio, A., architect,  
   influence in Louis XIV, 111.  
   in Georgian, 162, 163.  
   books on, 174.
- Paneling, wood,  
   Tudor, 77.  
   Late Stuart, 130, 131, 133.  
   Louis XVI, 199.
- Paris, Hôtel Cluny, 48.  
   Ecole Militaire, 195.  
   The Mint, 195, 197, 198, 203.  
   *See also* Hôtels, Louvre, etc.
- Pastiglia, decoration, 14, 31.
- Pilasters,  
   Early Renaissance, 19.  
   High Renaissance, 40.  
   French Renaissance, 59.  
   Jacobean, 83, 84.  
   Baroque, 95.  
   Empire, 212.
- Percier and Fontaine, architects, 216.
- Pergolesi, painter, 183.
- Perugia, 19, 21.
- Petit Trianon, palace, 195, 197, 199.
- Pine,  
   paneling in Colonies, 132, 190.  
   painted in Late Stuart, 134.  
   for carving, 138.
- Plans,  
   mediæval Italian, 5.  
   Tudor houses, 74.  
   Louis XIV, 121.  
   Louis XV, 157.



## INDEX TO THE TEXT

Plaster,  
 Tudor ceilings, 75; friezes, 76.  
 Late Stuart ceilings, 137; ornament,  
 137-139.  
 Georgian walls, 168; ceilings, 171;  
 ornament, 171-172.  
*See also* Stucco.  
 Pompadour, Madame de, 150, 195.  
 Pompeii, influence of,  
 in Adam ornament, 182.  
 Louis XVI style, 196, 202, 203.  
 Empire furniture, 214.  
 Porcelain,  
 plaques in furniture, 160, 206, 207.  
 Portières.—*See* Textiles.  
 Proportions,  
 mediæval Italian, 7.  
 High Renaissance, 39.  
 French Renaissance, 52.  
 Henry II, 62.  
 Baroque, 92.  
 Louis XIV, 112.  
 Louis XV, 151.  
 Georgian, also Adam, 164.  
 Louis XVI, 198.  
 Empire, 211.

### Q

Qualities,  
 as differing from Forms of architec-  
 ture, 8.  
 mediæval Italian, 17-18.  
 Early Renaissance, 19.  
 High Renaissance, 39.  
 Henry II, 62, 67.  
 Baroque, 92.  
 Empire, 211.  
 (for other styles, see separate head-  
 ings: Proportions, Scale, Color,  
 Line, Composition.)  
 Queen Anne,  
 furniture style, 146-149.  
 definition, 141.  
 characteristics, 146.

### R

Renaissance, in general,  
 point of view, 13, 23, 54.  
 causes, 20.

contrasted with mediæval, 30, 37.  
 power of, 48, 49, 216.  
 contact with the French, 49.  
 in England, 74, 76, 79, 80, 86.  
 interest in form, 92.  
*See also* styles of Early, French and  
 High Renaissance under those  
 headings.

Restoration, style of furniture, 140,  
 142.

Restorations,  
 Italian, 4.  
 French Renaissance, 52, 55.

Rhythm,  
 Baroque, 93.  
 Louis XVI, 198.

Rococo, ornament,  
 in Louis XV, 154, 155, 161.  
 in Georgian ceilings, 171.

Riesener, cabinet-maker, 206.

Roman style, ancient,  
 influence in Henry II, 62.  
 in Georgian classic, 168.  
 in Adam, 164, 180, 182.  
 in Empire, 213.

Rome,  
 centre of High Renaissance, 38.  
 loggias of, 42.  
 Baroque palaces, 98.

Rousseau de la Rottière, decorator,  
 154, 195.

Rubens,  
 as tapestry designer, 102.

Rugs.—*See also* Textiles.  
 in Tudor style, 78.

### S

Salone, the,  
 mediæval, 5, 6.  
 Baroque, 98.

Salons,  
 Louis XIV, 121.  
 Louis XV, 150.  
 Georgian, 168.  
 Louis XVI, 195.

Samblin, Hugues, cabinet-maker, 68.  
 school of, 69.

Satinwood, 184.

Savonnerie, carpets, 118, 209.

## INDEX TO THE TEXT

- Scale,  
    medieval Italian, 7.  
    Francis I, 52.  
    Henry II, 62.  
    Baroque, 96-97.  
    Louis XIV, 112.  
    Louis XV, 151.  
    Georgian, 165.  
    Adam, 165, 182.  
    Louis XVI, 198.  
    Empire, 211.
- Sculpture (*See Allied Arts*).  
    influence on Early Renaissance, 20.  
    Baroque, 104.  
    Louis XV furniture mounts, 158.
- Secretaries,  
    Late Stuart, 145, 148.  
    Adam, 177, 187.  
    Louis XVI, 207.
- Sgabello, 34.
- Shearer, Thomas, 186.
- Sheraton, Thomas, 184, 187, 188.
- Sideboards, 188.
- Sidechairs,  
    "Monastery," 34.  
    High Renaissance, 45.  
    Jacobean, 86.  
    Baroque, 100.  
    William and Mary, 145.  
    Queen Anne, 147.  
    Louis XV, 159.  
    "Hogarth," 174, 176.  
    Chippendale, 175, 177.  
    Hepplewhite, 187.  
    Sheraton, 187.  
    *See also Armchairs.*
- Siena, 2, 21.
- Silks,  
    Late Stuart, 134.  
    Louis XV, 160.  
    Georgian, 170.  
    Empire, 215.  
    *See also Textiles.*
- Singerries*, 155.
- Sofas,  
    Late Stuart, 145.  
    Louis XV, 160.  
    Louis XVI, 205, 208.
- Smaller Interiors,  
    French Renaissance, 59.  
    Louis XIV, 121.  
    Louis XV, 154.  
    Georgian, 169, 171.  
    Abraham Swan, 174.  
    Colonial, 189-190.
- Space, design of,  
    Baroque, 93.  
    Georgian, also Adam, 164.  
    Adam, in America, 192.
- Spain,  
    influence on Italian textiles, 46.  
    on Baroque style, 103.
- Spanish,  
    leather, 102.  
    "foot", in furniture, 143.
- Stairs,  
    Medieval Italian, 5.  
    Francis I, 59.  
    Henry II, 65.  
    Jacobean, 84.  
    Baroque, 94.  
    Louis XIV, 120, 121.  
    Late Stuart, 135, 138.  
    Louis XV, 156.  
    American, 192.  
    Louis XVI, 203.  
    Staircase of Honor, 95.
- State, control of Arts, 107, 123.
- Stools,  
    Renaissance, 34.  
    Baroque, 102.  
    Louis XV, 160.
- Strap work (ornament),  
    Tudor, 76.  
    Jacobean, 82, 83.
- Stuart, James, architect, 174, 178, 182.
- Stucco, (ornamental plaster, white,),  
    High Renaissance, 43.  
    Gallery of Francis I, 60.  
    Henry II, 64.  
    Georgian, 137, 171-2.
- Styles, of Interiors,  
    Medieval Italian, 1-17.  
    Early Renaissance, 19-38.  
    High Renaissance, 38-47.  
    French Renaissance, 48-52.

## INDEX TO THE TEXT

- Francis I, 52-60.  
 Henry II, 61-71.  
 Tudor and Jacobean, 72-87.  
 Baroque in Italy, 88-105.  
 Louis XIV, 106-129.  
 Late Stuart, 130-149.  
 Louis XV, 150-161.  
 Georgian, 162 ff.  
   The Classic Period, 168-177.  
   The Adam Period, 178-188.  
   The Colonies, 188-194.  
 Louis XVI, 195-209.  
   The Empire Style, 210-217.
- Summaries,  
   mediæval Italian, 17.  
   High Renaissance, 47.  
   Francis I, 61.  
   Baroque, 104.  
   Louis XIV, 128.  
   Louis XV, furniture, 161.  
   Colonial, 193.  
   Louis XVI furniture, 209.  
   *See also* Characteristics.
- Symmetry,  
   Francis I, 52.  
   Henry II, 63.  
   Louis XIV, 113.  
   Louis XV, 152.
- T
- Tables,  
   mediæval Italian, 16.  
   Early Renaissance, 35.  
   High Renaissance, 44, 45.  
   French Renaissance, 70.  
   Elizabethan, 79.  
   Jacobean, 85.  
   Baroque, 100.  
   Louis XIV, 125.  
   Empire, 215.  
   Work-tables, 207.  
   Writing tables, 125, 207.
- Tapestry,  
   Mediæval Italian, 3.  
   in French Renaissance, 72.  
   in Tudor houses, 77.  
   Flemish, 77, 102.  
   in Baroque, 102.  
   in Louis XIV, 127.
- in Late Stuart, 133, 134.  
 in Louis XV, 160.  
 in Louis XVI, 199, 209.  
 Brussels, 127, 134, 160.  
 Gobelins, 127, 134, 160.
- Taste,  
   change at Renaissance, 20.  
   French, in Louis XIV, 110.  
   English, 130, 149.  
   Inigo Jones, 132.
- Textiles,  
   Early Renaissance, 35.  
   High Renaissance, 46.  
   French Renaissance, 70.  
   Baroque, 102.  
   Louis XIV, 115, 117.  
   Late Stuart, 133.  
   Louis XV, 160.  
   Georgian, 166.  
   Louis XVI, 208.  
   Empire, 214.
- Tijou, Jean, iron worker, 139.  
*Toiles de Jouy*, 117.
- Tudor ("Elizabethan"),  
   style, 72-80.  
     characteristics, 73, 86-87.  
     comparison with Jacobean, 86-87.  
     with Late Stuart, 130, 137.  
     influence on Late Stuart, 131.
- Turning, in furniture, 80, 85, 101, 102, 143.
- Tuscany, 1, 2, 17.
- Types of Buildings,  
   mediæval Italian, 2.  
   Early Renaissance, 21.  
   High Renaissance, 38.  
   Tudor, 72.  
   Baroque, 98.  
   Louis XIV, 106, 121.
- U
- Unity,  
   Early Renaissance, 28.  
   Francis I, 54.  
   Henry II, 67.  
   Baroque, 90.  
   Louis XIV, 112, 114.  
   Late Stuart, 131, 135.

# INDEX TO THE TEXT

Adam, 184.  
 Upholstery,  
     High Renaissance, 46.  
     Baroque, 101, 102, 103.  
     Louis XIV, 126.  
     Late Stuart, 133, 143, 144.  
     Queen Anne, 148.  
     Louis XV, 158.  
     Georgian, also Adam, 166.  
     Louis XVI, 199, 208.  
 Urbino, 21.

## V

Vanbrugh, Sir John, architect, 174.  
 Vatican, palace of, 98.  
     Borgia Apartments, 4.  
     Loggia of Raphael, 39, 40.  
 Vaults,  
     mediæval Italian, 11.  
     Early Renaissance, 24.  
     High Renaissance, 41.  
     Francis I, 58.  
     Henry II, 64.  
     Baroque, 96.  
     Louis XIV, 116.  
     Louis XVI, 200.  
 Velvets,  
     Georgian, 169, 170.  
     *See also* Textiles.  
 Veneer, 148, 186.  
 Venice, 2, 14, 31, 38, 43.  
 Vestibules,  
     Baroque, 94.  
     Louis XIV, 113.  
     Late Stuart, 135.  
 Verbeekt, decorator, 154.  
 Versailles, palace of, 100, 108, 109, 112.  
     Stair of Ambassadors, 109, 120, 122.  
     Gallery of Mirrors, 109, 114, 122.  
         ("Hall of Mirrors.")  
     Queen's Stair, 120, 122.  
     Description, 121-122.  
     Apartments of Louis XV, 154.  
     Library of Louis XVI, 197.  
 Villas,  
     Curonia, 4.  
     Palmieri, 4, 10.  
     Florentine, 6.

Madama, 39, 43.  
 Pope Julius, 43, 99.  
 Venetian Baroque, 99.

## W

Wainscots, 10, 23, 30, 58, 65, 116.  
 Wall hangings,  
     Mediæval Italian, 17.  
     Francis I, 58, 59.  
     Tudor, 77.  
     Late Stuart, 134.  
     leather, 135.  
     Georgian, 169.  
     Empire, 212.  
 Wall paper,  
     Georgian, 170.  
     Chinese, 170.  
     Colonial, 190.  
     Empire, 212.  
 Walls,  
     mediæval Italian, 9.  
     Early Renaissance, 22.  
     High Renaissance, 39.  
     Francis I, 58.  
     Henry II, 65.  
     Baroque, 96.  
     Late Stuart, 133.  
     Georgian, 168-169.  
     Adam, 178-179.  
     American, 192.  
     Louis XVI, 199.  
     Empire, 211-212.  
     *See also* Paintings, Plaster.  
 Walnut furniture,  
     French Renaissance, 68, 69.  
     Baroque, 99.  
     William and Mary, 141.  
     Queen Anne, 141, 142.  
     Louis XV, 158.  
     Louis XVI, 206.  
 Watteau, painter, 155.  
 William and Mary,  
     furniture style, 142-146.  
         definition, 140-141.  
         characteristics, 142.  
 Windows,  
     mediæval Italian, 12.  
     Early Renaissance, 31.



## INDEX TO THE TEXT

French Renaissance, 59.

Tudor, 78.

Louis XIV, 117.

Late Stuart, 135.

Webb, James, architect, 132.

Withdrawing rooms, 74.

Writing Desks, 148, 187, 207.

Wren, Sir Christopher, architect,

influence on Late Stuart, 132, 139,

on Georgian, 173.

mantels, 136.

ceilings, 137.

### Z

Zucchi, painter, 167, 183.



## INDEX TO ILLUSTRATIONS





## INDEX TO THE ILLUSTRATIONS

NOTE: Numerals in heavy type indicate that the reference is to the main subject of the plate.

### A

Acanthus, II. 1, 4, 10, 19; III. 4, 9;  
V. 5, 9; VI. 5, 10; VII. 5; IX. 2,  
9; X. 2, 5, 8.

Adam, Robert,

Reception room, Kenwood, IX. 6;  
Dining room, 20 Portman square,  
IX. 7;

Ceiling, Lansdowne House, IX. 9;

Chair, IX. 12b.

Antoine,

Museum Hall, the Mint, Paris, X. 1.

Applied Ornament (in furniture), VIII.  
7; X. 7, 10b, 11.

Arabesques, II. 7, 8, 10a-c, 16a;  
III. 7; VI. 3; IX. 9; X. 2, 3.

"Archbishop's Palace, Bordeaux"

(Hôtel of Governor of Guiana)

Salon, VIII. 4.

Armchairs,

Italian Renaissance, II. 21;

Henry II, III. 15a;

Venetian Baroque, V. 9;

Louis XIV, VI. 9b;

Chippendale, IX. 10c.;

Hepplewhite, IX. 12;

Louis XVI, X. 9.

*See also* Chairs

Armoire, by Boulle, VI. 10.

Aston House,

Staircase, IV. 12.

Attributes (as ornament), II. 7; III. 8;  
IV. 13; VI. 3, 4, 5, 8; VII. 3;  
VIII. 4; X. 4, 5, 6.

### B

Balusters, III. 13; IV. 13; VI. 2;  
VII. 7; VIII. 1; IX. 1, 4.

Balleroy, Château de,

Drawing-rooms, VI. 5, 6.

Bas-reliefs, III. 5, 8, 10, 12; V. 2;  
VI. 4, 8; X. 1.

Beauvais Tapestry,  
as upholstery, VIII. 6.

Bedrooms,

Davanzati Palace, I. 7;

Catherine de Medicis, Blois, III. 1;

of state, the Louvre, III. 8;

in Henry II tapestry, III. 12;

Pope Paul III, Rome, V. 4;

Mme. de Pompadour, Château de  
Champs, VIII. 1;

Mantel of, Rogers house, IX. 16;

Hôtel de Roure, Avignon, X. 4.

Beds, I. 7; V. 4; VI. 11, 12; VIII. 1;  
Louis XIV, VI. 11b.

Belton House,

Dining room, VII. 3;

Ceiling in Great Hall, VII. 5.

Bérain, Jean,

Panel, Louis XIV, VI. 3c.

Bordeaux,

Hôtel of Governor of Guiana ("Arch-  
bishop's Palace"), VIII. 4.

Bergamo, Terzi Palace,

Salon, V. 6.

Blois,

Château de,

Room of Catherine de Medicis,  
III. 1;

Stair of Francis I, III. 7.

Boulle, furniture by, VI. 10, 11c.

Bourges, Hôtel Lallemant,

Ceiling of chapel, III. 3.

Brackets, I. 2; II. 9; III. 4, 5, 8, 12;

IV. 1, 10; V. 1; IX. 1; X. 8.

Bradfield, The Hall, IV. 1.

Bromley-by-Bow Palace,

Wainscoted room, IV. 5.

# INDEX TO THE ILLUSTRATIONS

## C

- Cabinets, III. 14; IV. 5; VI. 6;  
 Italian, sixteenth century, II. 21b;  
 Henry II, III. 14, 15b.  
*See also* Armoires
- Candelabrum,  
 Louis XIV, VI. 11a.
- Canopies, V. 4; VI. 11b, 12; VIII. 1.
- Capitals, II. 8, 13, 14, 15; VI. 4;  
 IX. 6, 16.
- Caprarola, palace,  
 Salone, II. 13;
- Cartouches, II. 19; III. 8, 12; IV. 10;  
 V. 1, 5, 10; VI. 12b; VIII. 2;  
 X. 1.
- Carving,  
 Stone, II. 7, 8, 10a, c; III. 2-5, 7,  
 10, 12; VI. 2.  
 Wood, II. 3, 10b, 11, 16, 19, 20;  
 III. 11, 13, 14, 15; IV. 1, 3, 8,  
 10-15; V. 9, 10; VI. 9a, 11;  
 VII. 1-3, 6; VIII. 5; IX. 16;  
 X. 4, 5, 8, 9.  
*See also in* Chairs.
- Caryatids, III. 6, 12; V. 5; VI. 2;  
 IX. 1.
- Cassapanecas, I. 3, 7.
- Cassoni, I. 8; II. 19.
- Caprarola,  
 Farnese palace, salone, II. 13.
- Ceilings,  
 beamed, I. 2, 5, 7; III. 1, 6; IV. 1,  
 2, 3;  
 coffered, II. 5, 6, 16, 18;  
 flat, VI. 2, 5; VIII. 1, 3; X. 2, 5;  
 paneled, III. 3, 7, 9, 10; IV. 5;  
 IX. 2, 3, 7;  
 plaster decoration, English, IV. 4-7,  
 13; French, VI. 2, 4, 5; VIII. 1, 2;  
 Pal. Schifanoia, II. 5; Pal. Vecchio,  
 II. 6; Pal. Massimi, II. 16a; Hôtel  
 Lallemant, III. 3; Hall of Henry II,  
 Louvre, III. 9; Hall, Belton  
 House VII. 5; Hôtel de Soubise,  
 VIII. 2; Lansdowne House, IX. 9.
- Chairs,  
 "Dante," I. 10a;  
 "Savonarola," II. 11b;  
 Henry II, III. 15;  
 Jacobean, IV. 15;  
 Louis XIV, VI. 9;  
 "Grandfather," VII. 8c;  
 Louis XV, VIII. 6;  
 Chippendale, IX. 10b;  
 Adam, IX. 12b;  
 I. 4, 7; II. 21; IV. 1, 2, 5, 9, 13;  
 V. 9, 10; VI. 5; VII. 1, 3; VIII. 1;  
 IX. 1, 6, 14; X. 5, 6, 11.  
*See also* Side chairs and Armchairs
- Chambord, Château de,  
 Stair and hall, III. 2.
- Champs, Château de,  
 State Bedroom, VIII. 1.
- Chastleton House,  
 The Long Gallery, IV. 6.
- Châteaux, de  
 Blois, room of Catherine de Medicis,  
 III. 1; stair, III. 7;  
 Chambord, stair and hall, III. 2;  
 Chemazé, chimneypiece, III. 4;  
 Maisons, vestibule, VI. 4;  
 Balleroy, drawing-rooms, VI. 5, 6;  
 Champs, state bedroom, VIII. 1;  
 Malmaison, drawing-room, X. 11.
- Chemazé, Château de,  
 Chimney piece, III. 4.
- Chests,  
 Sienese, I. 9a;  
 Elizabethan, IV. 14a;  
 Jacobean, IV. 14b.
- Chest of Drawers,  
 Queen Anne, VII. 9b.
- Chimney Pieces,  
 Chemazé, III. 4;  
 Francis I, III. 5;  
 Henry II, III. 12;  
 I. 2, 5; II. 9; III. 2, 11; IV. 1, 2, 5,  
 7, 9; V. 6.  
*See also* Mantels.
- Chippendale, style of,  
 Chairs, IX. 10b, 10c.
- Chiswick House,  
 Sculpture gallery, IX. 5.
- Clocks, VIII. 1-3; IX. 7; X. 4;  
 Louis XIV, VI. 11c.
- Cluny Hôtel de, museum,  
 Mantel, Henry II, III. 12;

## INDEX TO THE ILLUSTRATIONS

Coffers, II. 5, 6, 18; III. 2, 3, 11;  
V. 1, 8; IX. 5; X. 1.

Collegio del Cambio,

Sala dell' Udienza, II. 1.

Columns (large), IV. 11; V. 7; VI. 4;  
IX. 6; X. 1.

*Commodes*,

Regency, VIII. 7a;

Adam, IX. 13b;

Louis XVI, X. 7a.

Console Tables,

Empire, X. 7b;

Louis XVI, X. 8.

Cornices, I. 3, 4; II. 6, 14, 15, 18;  
III. 3; IV. 6; V. 8; VI. 1, 2, 4, 5, 7;  
VII. 1, 2, 3, 5; VIII. 1, 2; IX. 1,  
2, 7, 8, 14-16; X. 1, 2, 3, 5.

Cressent, Charles, VIII. 7a.

Cupboards,

sacristy, I. 9;

Jacobean, IV. 5, 15c;

William and Mary, VII. 9a.

### D

Davanzati Palace, Florence,

Great Hall, I. 2;

Peacock Room, I. 3;

Room of the Perroquets, I. 4;

Dining room, I. 5;

Bedroom, I. 7.

Denham Place,

Library, VII. 2.

Ditchley,

The White Drawing-room, IX. 2.

Doge's Palace, Venice,

Mantel, II. 9b.

Doors, Ducal Palace, Urbino, II. 7;

Church of the Annunziata, Florence, II. 8.

I. 2, 4, 5; II. 13, 14, 15; III. 1, 7, 8;  
IV. 10-13; V. 1-3; VI. 2, 4, 5, 6,  
8; VII. 2, 3; VIII. 3, 4; IX. 1, 2,  
4, 5; X. 1, 2, 4, 5, 6.

Drawing-rooms (including smaller  
salons),

Château de Balleroy, VI. 5, 6;

Apartments of Louis XV, Versailles, VIII. 3;

Archbishop's Palace, Bordeaux, VIII.  
4;

Ditchley, IX. 2;

Wentworth Woodhouse, IX. 3;

Marie Antoinette, Versailles, X. 3;

Petit Trianon, X. 5;

Grand Trianon, X. 6;

Malmaison, X. 11.

*See also* Salons, large,

Dunster Castle,

Stairway, VII. 6.

Dyrham Park,

Staircase, VII. 7.

### E

Escutcheons, III. 4, 12b; IV. 2, 3, 5,  
7, 10, 11; VI. 10, 8.

### F

Farnese Palace, Rome,

Gallery of the Caracci, V. 3.

Ferrara, Schifanoia Palace,

Ceiling, II. 5.

Figures. *See* Sculpture.

Fire-irons, III. 5; IV. 5, 9; VI. 3, 6, 7;  
VII. 3; VIII. 4; IX. 2, 7, 14, 16;  
X. 3, 4, 11.

Flemish, influence in ornament, IV. 10,  
12; VII. 8a, c.

Floors, I. 4, 7; II. 2, 15; III. 1; V. 6;  
VI. 2, 4, 7; VII. 7; VIII. 3, 6;  
X. 5, 6.

Florence,

Davanzati Palace, rooms, I. 2, 3, 4,  
5, 7;

Villa Ciconia, room, I. 6;

Palazzo Vecchio, cornice, II. 6;

Church of the Annunziata, doorway,  
II. 8;

Pitti Palace, vault, V. 5.

Fontainebleau, Palace of,

Gallery of Francis I, III. 6;

Ballroom, III. 11;

Boudoir, Marie Antoinette, X. 2.

Friezes, III. 4, 5; IV. 7; V. 4, 6;  
VI. 5, 7; IX. 1, 6, 7.

## INDEX TO THE ILLUSTRATIONS

### G

- Galleries,  
 Francis I, Fontainebleau, **III. 6**;  
 Haddon Hall, **IV. 4**;  
 Chastleton House, **IV. 6**;  
 Farnese Palace, Rome, **V. 3**;  
 "Hall of Mirrors," Versailles, **VI. 1**.  
 Sculpture Gallery, Chiswick, **IX. 5**.  
 Garlands (including wreaths), **II. 3**,  
 6-9, 16; **III. 8, 12**; **V. 5**; **VI. 4, 3**,  
 5, 8; **VII. 3**; **VIII. 2**; **IX. 1, 3, 8**;  
 X. 5.  
 Genoa,  
 Palazzo Cataldi, loggia, **II. 15**;  
 Palazzo dell' Università, stair, **V. 7**.  
 Gibbons, Grinling,  
 Carving, **VII. 3**.  
 Gibbs, James,  
 "White Drawing Room," Ditchley,  
**IX. 2**.  
 Gobelins Tapestry, **VI. 12b**.  
 Grand Trianon,  
 Drawing-room and mantel detail,  
**X. 6**.  
 Grotesques, **II. 16b**; **IV. 10, 11**.

### H

- Haddon Hall,  
 The Long Gallery, **IV. 4**.  
 Halls,  
 Château de Chambord, **III. 2**;  
 Bradfield, **IV. 1**;  
 St. Donat's Castle, Wales, **IV. 2**;  
 Longleat, **IV. 3**;  
 Levens, **IV. 7**;  
 Ightam Mote, **IV. 9**;  
 Versailles, **VI. 1**;  
 Houghton Hall, **IX. 1**.  
 Hatfield House,  
 West screen of Marble Hall, **IV. 10**.  
 Hepplewhite, style of,  
 Shield-back armchair, **IX. 12a**;  
 Inlaid sideboard, **IX. 13a**.  
 Heraldic ornament, **III. 2, 4, 7**; **IV. 3**,  
 5, 7, 10, 11, 13.  
 Herms, **III. 12a, 14**; **IV. 5, 10, 11**;  
 X. 3, 7b.

- Highboy,  
 Queen Anne, **VII. 9b**.  
 "Hogarth" side chair, **IX. 10a**.  
 Holme Lacy,  
 Dining Room, **VII. 1**.  
 Hôtels,  
 Lallemand, Bourges, ceiling, **III. 3**;  
 Salé, Paris, stair hall, **VI. 2**;  
 Soubise, Paris, salon, **VIII. 2**; panel,  
**VIII. 5**;  
 Governor of Guiana, Bordeaux  
 ("Archbishop's Palace"), salon,  
**VIII. 4**;  
 Roure, Avignon, bedroom, **X. 4**.  
 Houghton Hall,  
 The Stone Hall, **IX. 1**.

### I

- Ightam Mote,  
 The hall, **IV. 9**.  
 Inlay, **I. 9b**; **II. 1**; **IV. 8, 14**; **VI. 10, 11**;  
**IX. 11, 13**; **X. 10b**.  
 Intarsia, **I. 9b**; **II. 7**.  
*See also* Marquetry.  
 Ironwork, **VI. 2**; **IX. 8**.

### K

- Kensley Johns House, Delaware,  
 Mantel, **IX. 15**.  
 Kent, William,  
 Sculpture gallery, Chiswick House,  
**IX. 5**.  
 Kenwood,  
 Reception room and library, **IX. 6**.

### L

- Lallemand, Hôtel, Bourges,  
 Ceiling, **III. 3**.  
 Le Pautre, Jean,  
 Design for mantel, **VI. 3b**.  
 Letters (as ornament), **III. 1, 2, 10, 12**;  
**VI. 8**; **X. 1, 7b**.  
 Levens,  
 The hall, **IV. 7**.  
 Libraries,  
 Piccolomini, Sacristy of Cathedral,  
 Siena, Frontispiece, **II. 2**;



## INDEX TO THE ILLUSTRATIONS

Denham Place, VII. 2;  
 Kenwood, IX, 6.  
 Lighting Fixtures, I. 2; IV. 3; VI. 2, 5,  
 6, 7, 11; VII. 1; VIII. 1, 3; IX. 1,  
 2, 5, 7; X. 4, 5, 6, 11.  
 Loggias,  
     Palazzo Cataldi, Genoa, II. 15;  
     Villa of Pope Julius, Rome, II. 17;  
     Villa Madama, Rome, II. 18.  
 Longleat,  
     The hall, IV. 3.  
 Louvre, Palace of the, Paris,  
     State Bedroom, III. 8;  
     Ceiling, III. 9;  
     Stair of Henry II, III. 10;  
     Mantel, Henry II, III. 12;  
     Armoire, Boulle, VI. 10;  
     *Commode*, Cressent, VIII. 7a;  
     *Commode*, Louis XVI, X. 7a.

### M

McIntire, Samuel, architect,  
     Mantel, J. C. Rogers house, IX. 16.  
 Madama Palace, Turin,  
     Stair, V. 8.  
 Maisons, Château de,  
     Vestibule, VI. 4.  
 Malmaison, Château de,  
     Drawing-room, X. 11.  
 Mantels,  
     Renaissance, Ducal Palace, Urbino,  
         II. 9a;  
         Doge's Palace, Venice, II. 9b;  
     Henry II, Cluny Museum, III. 12;  
     Louis XI, V drawing by Le Pautre,  
         VI. 3b;  
     Colonial, J. C. Rogers house, IX. 16;  
     Empire, Grand Trianon, X. 6;  
     Tudor, IV. 2, 5, 6, 7, 9;  
     Baroque, V. 6;  
     Louis XIV, VI. 5, 6, 7;  
     Late Stuart, VII. 1, 3, 4;  
     Louis XV, VIII. 1, 3, 4;  
     Georgian, IX. 1-3, 7;  
     Colonial, IX. 14, 15;  
     Louis XVI, X. 3, 4, 5.  
*See also* Chimney Pieces, Fireplaces.

Mantua,  
     Palazzo del Té, vestibule, II. 14.  
 Marot, Daniel,  
     Design for panel, VI. 3a.  
 Marquetry,  
     Cabinet, William and Mary, VII. 9a;  
     Writing table, Louis XV, VIII. 7b.  
 Massimi Palace, Rome,  
     Ceiling, II. 16a.  
 Medallions,  
     painted, IX. 6, 7, 9; X. 2, 11.  
     sculptured, II. 18; III. 8; IX. 1, 8;  
     X. 1, 2, 6.  
 Milan,  
     Marino Palace, salone, V. 2.  
 Mint, the, Paris,  
     Museum Hall, X. 1.  
 Mirrors, VI. 1, 5, 12; VIII. 1, 3, 4;  
     IX. 16; X. 3-6, 11.

### N

Niches, II. 3, 14, 18; V. 3; VI. 2; IX. 3,  
 5, 6, 7.

### O

Orders (large), II. 13, 14, 15, 17, 18;  
     IV. 3, 11; V. 1, 3, 7, 8; VI. 1, 4;  
     IX. 6, 7; X. 1.  
 Ormolu, VIII. 7; X. 3, 6, 7, 10.  
 Ornament (in detail), II. 3-8, 10, 16;  
     III. 3, 4, 8, 10, 12, 14; IV. 6, 12-15;  
     V. 5; VI. 3, 8, 10, 12; VII. 5, 6;  
     VIII. 2-5; IX. 9; X. 2, 6, 8, 9.  
 Over-doors, II. 14, 15; III. 8; V. 3;  
     VI. 2, 5, 8; VII. 2, 3; VIII. 4;  
     IX. 2; X. 1, 2, 4, 6.

### P

Painted decoration, I. 1, 3, 4, 7; II. 4,  
 13, 17; III. 1, 6a; V. 3, 4, 6;  
     VI. 3; IX. 9; X. 2, 3, 11.  
 Paintings,  
     ceiling or vault, I. 1; II. 1, 2, 4, 13,  
         15, 16b, 17; III. 9; V. 2, 3, 6;  
         VI. 6, 7; IX. 6, 9.  
     wall, I. 1, 7; II. 1, 2, 13; III. 6, 8;  
         V. 1, 3; VI. 6, 7; VIII. 2.

# INDEX TO THE ILLUSTRATIONS

## Palaces,

### Italian,

Davanzati, Florence, rooms, **I. 2-5, 7;**

Schifanoia, Ferrara, ceiling, **II. 5;**

Vecchio, Florence, cornice, **II. 6;**

Ducale, Urbino, door, **II. 7;**

mantel, **II. 9a;** pilaster, **II. 10a;**

Doge's, Venice, mantel, **II. 9b;**

Caprarola, room, **II. 13;**

del Té, Mantua, vestibule, **II. 14;**

Cataldi, Genoa, loggia, **II. 15;**

Massimi, Rome, ceiling, **II. 16a;**

Marino, Milan, salone, **V. 2;**

Farnese, Rome, gallery, **V. 3;**

Pitti, Florence, vault, **V. 5;**

Terzi, Bergamo, salone, **V. 6;**

dell' Università, Genoa, stair, **V. 7;**

Madama, Turin, stair, **V. 8.**

*See also Vatican.*

French, *see* Fontainebleau, Louvre,

Grand Trianon, Petit Trianon,

Versailles.

### Panels,

#### wood,

Renaissance, **II. 10b; II. 1, 3;**

French, **III. 6; VIII. 1, 3, 5;**

**X. 2-5;**

English, **IV. 1, 2, 5, 6, 7, 9, 11;**

Colonial, **IX. 14;**

marble, **V. 1; VI. 1, 7, 8;**

painted, **X. 2, 3, 11; VI. 3a, 3c;**

**VIII. 6; IX. 9; stone. II. 10a, c.**

designs, **VI. 3a, 3c.**

### Paris,

#### Louvre, the,

State bedroom, **III. 8;**

Hall of Henry II, **III. 9;**

Stair of Henry II, **III. 10;**

Mantel, Henry II, **III. 12b;**

Hôtel Salé, stair, **VI. 2;**

Hôtel de Soubise, salon, **VIII. 2;**

The Mint, museum hall, **X. 1.**

### Pedestal,

Louis XIV, **VI. 11c.**

### Perugia,

Collegio del Cambio, **II. 1, 3.**

Wood panels, Church of S. Pietro,

**II. 10b.**

Petit Trianon, salon, **X. 5.**

Pilasters, **I. 1; II. 2, 8, 10a, 10c;**

**III. 2, 4, 5, 8; IV. 3, 5, 13; V. 3, 8;**

**VI. 1, 2, 4; IX. 7, 16; X. 11.**

Pitti Palace, Florence,

Vault decoration, **V. 5.**

Plaster, ornamental, decorated, **IV. 4-**

**7, 13; V. 2, 5; VI. 2, 4, 5; VII. 1, 5;**

**VIII. 1; IX. 6, 7, 8, 9; X. 5.**

For ornament in white plaster, *see*  
Stucco.

Portière, **II. 12a.**

## R

Rocaille, ornament, **VIII. 2, 5.**

Robinson House, Rhode Island,

Parlor, **IX. 14.**

Rogers House, Massachusetts,

Mantel, **IX. 16.**

### Rome,

#### The Vatican,

Hall of Lives of Saints, vault, **I. 1;**

Stanza di Eliodoro, vault, **II. 4;**

Massimi Palace, ceiling, **II. 16a;**

Sala Ducale, vault, **II. 16b;**

Villa of Pope Julius, loggia, **II. 17;**

Villa Madama, loggia, **II. 18;**

Vatican, Sala Regia, **V. 1;**

Farnese Palace, gallery, **V. 3;**

Castle of S. Angelo, bedroom,  
**V. 4.**

Rosettes, **III. 7, 10; VI. 10; VII. 1, 5;**

**IX. 9; X. 6, 9.**

Roure, Hôtel de, Avignon,

Bedroom, **X. 4.**

## S

Sacristy Cupboard, **I. 9b.**

St. Donat's Castle, Wales,

Hall, **IV. 2.**

Salé, Hôtel, Paris,

Stair hall, **VI. 2.**

Salons, large (including the *Salone* and  
*Sala*),

Davanzati Palace, Florence, **I. 1;**

Caprarola, palace, **II. 13;**

Ballroom, Fontainebleau, **III. 11;**

# INDEX TO THE ILLUSTRATIONS

- Sala Regia, Rome, V. 1;  
 Marino Palace, Milan, V. 2;  
 Terzi Palace, Bergamo, V. 6;  
 de la Paix, Versailles, VI. 7;  
 Reception room, Kenwood, IX. 6;
- Screens,  
 Marble hall, Hatfield House, IV. 10;  
 Trinity College, IV. 11.
- Scroll (as running ornament), II. 1, 4,  
 19; III. 4, 6, 9; V. 6; VI. 5, 10;  
 IX. 2; X. 5, 8.
- Flemish, ("S"), IV. 8b, 14b, 15a;  
 VI. 12b; VII. 8.
- Sculpture, figures, III. 6, 10, 12a; V. 1,  
 2, 5; VI. 2, 3, 4, 8, 10; VIII. 2;  
 IX. 1, 5; X. 1, 12.
- Secretaries,  
 Louis XVI, X. 10a.
- Secretary Bookcases,  
 Chippendale, IX. 11a;  
 Sheraton, IX. 11b.
- Sgabello, II. 11b.
- Sheen House, Surrey,  
 Stone staircase, IX. 8.
- Sheraton, style of,  
 Secretary bookcase, IX. 11b;  
 Side chair, IX. 12c.
- Sideboards,  
 Hepplewhite, IX. 13a.
- Side Chairs,  
 Venetian, Baroque, V. 10a;  
 Florentine, V. 10b;  
 Louis XIV, VI. 9a;  
 English, late Stuart, VII. 8a;  
 William and Mary, VII. 8b;  
 Louis XV, VIII. 6;  
 "Hogarth," IX. 10a;  
 Chippendale, IX. 10b;  
 Sheraton, IX. 12c;  
 Louis XVI, X. 9.  
*See also* Chairs.
- Siena, Piccolomini Library (Sacristy of  
 Cathedral), Frontispiece, II. 2.
- Sofa, VIII. 6.
- Soubise, Hôtel de, Paris,  
 Salon detail, VIII. 2;  
 Panel, VIII. 5.
- Sphinxes, II. 19, 20; III. 13; VI. 3a;  
 X. 2, 3, 11.
- Stair rails, III. 2, 7; IV. 12, 13; VI. 2;  
 VII. 6, 7; IX. 4, 8.
- Newels, IV. 12, 13; V. 7, 8; VII. 6,  
 7; IX. 4, 8.
- Stairs,  
 Château de Chambord, III. 2;  
 of Francis I., Château de Blois, III. 7;  
 Aston House, IV. 12;  
 Temple Newsham, IV. 13;  
 Palazzo dell' Università, V. 7;  
 Palazzo Madama, V. 8;  
 Hôtel Salé, VI. 2;  
 Dunster Castle, VII. 6;  
 Dyrham Park, VII. 7.  
 Widcombe Manor, IX. 4;  
 Sheen House, IX. 8.
- Stools, II. 11b; IV. 2, 3; VI. 7; VIII. 1;  
 IX. 2.
- Strap-work, III. 6, 14; IV. 6, 10-12.
- Stucco (ornamental plaster, white),  
 II. 4, 13, 15, 18; III. 6; V. 2, 5;  
 VI. 2, 4, 5; VII. 1, 5; VIII. 2;  
 IX. 1, 2, 3, 5-9; X. 2, 5.  
*See* Plaster, ornamental, decorated.

## T

- Tables,  
 Umbrian, I. 10b;  
 Florentine, trestle, II. 11c, 20a;  
 High Renaissance, pedestal, II. 20b;  
 Burgundian School, III. 13a;  
 Henry II, III. 13b;  
 Elizabethan and Jacobean, IV. 8;  
 Louis XV, writing, VIII. 7b;  
 Empire, console, X. 7b;  
 Louis XVI, console, X. 8;  
 I. 2-5; IV. 5, 8; V. 6; VI. 6; VII. 1;  
 VIII. 3; X. 2, 3, 5, 6, 11.
- Tall-boys,  
 Queen Anne, VII. 9b.
- Tapestry,  
 Flemish, Henry II, VI. 12a;  
 Gobelins, Louis XIV, VI. 12b;  
 Sixteenth century, VII. 4;  
 Beauvais, as upholstery, VIII. 6.
- Temple Newsham,  
 Upper stair, IV. 13.

# INDEX TO THE ILLUSTRATIONS

Textiles, **II. 12a-b**; V. 9; VI. 9, 11; VII 8c; VIII. 6 X. 9, 11.

*See also* Tapestry, and Wall hangings.

Trinity College, Cambridge,

Hall screen, **IV. 11**.

Turin,

Madama Palace, stair, **V. 8**.

## U

Urbino, Ducal Palace,

Doorway, **II. 7**;

Mantel in throne room, **II. 9a**;

Carved pilaster, **II. 10a**.

## V

Vatican Palace, Rome,

Hall of Lives of Saints, **I. 1**;

Stanza di Eliodoro, detail of vault, **II. 4**;

Sala Ducale, vault, **II. 16b**;

Sala Regia, **V. 1**.

Vaults,

in Vatican, painted, **I. 1**; **II. 4, 16b**;

in Pitti Palace, painting and sculpture, **V. 5**;

barrel, **II. 13, 14, 17**; **III. 2, 10**;

**IV. 6**; **V. 1, 18**; **VI. 1**; **IX. 6**.

coved, **V. 2, 3, 6**; **VI. 4**; **X. 1**.

groined, **I. 1, 6**; **II. 1, 2, 16b**.

domed, **II. 18**.

Vecchio, Palazzo, Florence,

Cornice, **II. 6**.

Velvets, **II. 12**; **V. 9**; **VI. 9**.

Venice, Doge's Palace,

Mantel, **II. 9**.

Church of the Miracles, **II. 10c**;

Versailles, palace of,

Hall of Mirrors, **VI. 1**;

Salon de la Paix, **VI. 7**;

Salon de Vénus, **VI. 8**;

Apartments of Louis XV, cabinet de la Pendule, **VIII. 3**;

Drawing-room of Marie Antoinette, **X. 3**.

Vestibules,

Palazzo del Té, Mantua, **II. 14**;

Cataldi, Genoa, **II. 15**;

dell' Università, Genoa, **V. 7**;

Madama, Turin, **V. 8**.

Volutes, **II. 11c**; **III. 7**; **V. 5, 6**; **VI. 9, 10**.

## W

Wainscots, **I. 1**; **II. 1**; **III. 6, 8, 11**; **IV. 1, 2, 3, 9**; **V. 1, 3**.

Wall Hangings, **VII. 4**; **VIII. 1**; **X. 6**.

Wall-papers, **VIII. 15, 16**.

Wall Treatments, **I. 1-7**; **II. 1, 2, 13, 14**; **III. 6, 8, 11**; **IV. 4-7**; **V. 1-3, 6**; **VI. 1, 2, 6, 7**; **VII. 1-4**; **VIII. 1-4**; **IX. 1-5, 7, 8, 14-15**; **X. 1-6, 11**.

Wentworth Woodhouse,

Drawing-room, **IX. 3**.

Widcombe Manor,

Stair, **IX. 4**.

Windows, **I. 4**; **IV. 2, 4, 9**; **V. 1-3, 8**; **VI. 1, 4, 6**.



## ILLUSTRATIONS

(For index to illustrations see p. 249.)





HALL OF THE LIVES OF THE SAINTS. Borgia Apartments, Vatican Palace, Rome. (Architectural decoration probably of fifteenth century.) (Alinari photograph.)



GREAT HALL. Second Floor, Davanzati Palace, Florence (begun 1428). (*Alinari photograph.*)





PEACOCK ROOM. Second Floor, Davanzali Palace, Florence (begin 1428). (*Minari photograph.*)



ROOM OF THE PERROQUETS. Davanzati Palace, Florence (begun 1428). (*Alinari photograph.*)



DINING ROOM. Second Floor Davanzati Palace, Florence (begun 1428). (*Minari photograph.*)



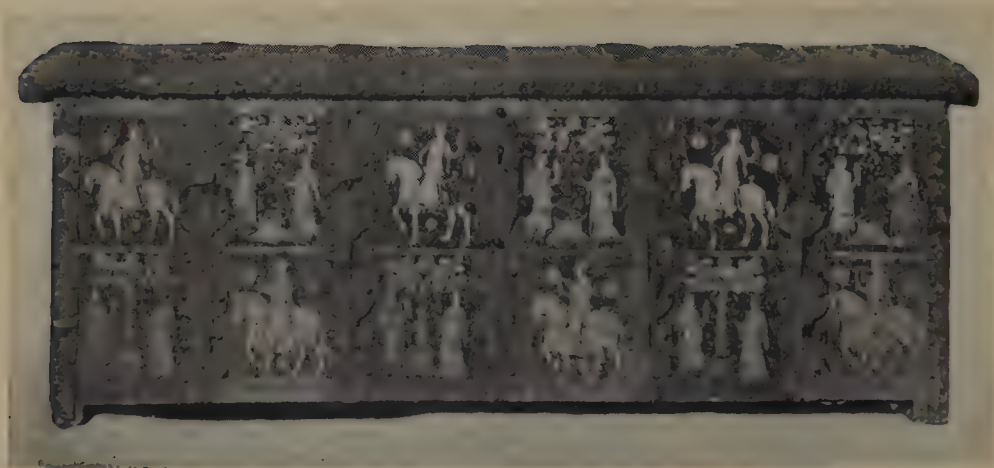


LIVING ROOM. Villa Curonia, Florence. (Lowell, *Italian Villas*.)





BEDROOM. Davanzali Palace, Florence (begun 1428). (Minari photograph.)



CASSONE. Florentine. Painted Decoration (about 1400). (*Victoria and Albert Museum.*) (Odom.)

8a



CASSONE. Pastiglia Decoration (end of the fifteenth century). (*Berlin Museum.*) (Lessing.)

8b



CHEST. Sienese (about 1400–50). (*Bardini Collection.*) (Odom.)  
9a



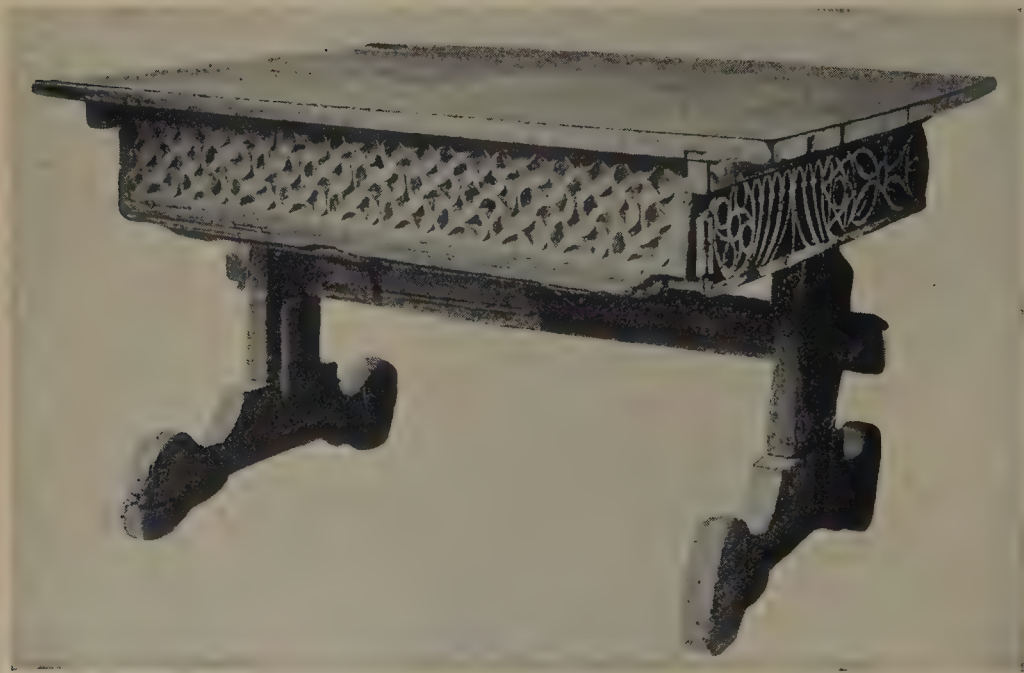
SACRISTY CUPBOARD. Florentine (fifteenth century). (*Alinari photograph.*)  
9b





CHAIR. "Dante" Type, Florence (1400-50). (*Originally in Bardini Collection.*) (Odom.)

10a



UMBRIAN TABLE. Davanzati Palace, Florence (about 1400). (*Now in Lehman Collection.*)

10b





SALA DEL CAMBIO. Collegio dell' Cambio, Perugia. (Frescoes by Perugino, 1490-1501.)  
(Alinari photograph.)



PICCOLOMINI LIBRARY. Sacristy of the Cathedral, Siena. (Decorations by Pinturricchio, 1495-1502.)  
(*Lombardi photograph.*)



DETAIL IN SALA. Collegio dell Cambio, Perugia (1490-1501).  
(*Alinari photograph.*)





DETAIL OF VAULT BY PINTURRICCHIO. Stanza di Eliodoro, Vatican, Rome  
(1493). (*Arte Italiana.*)



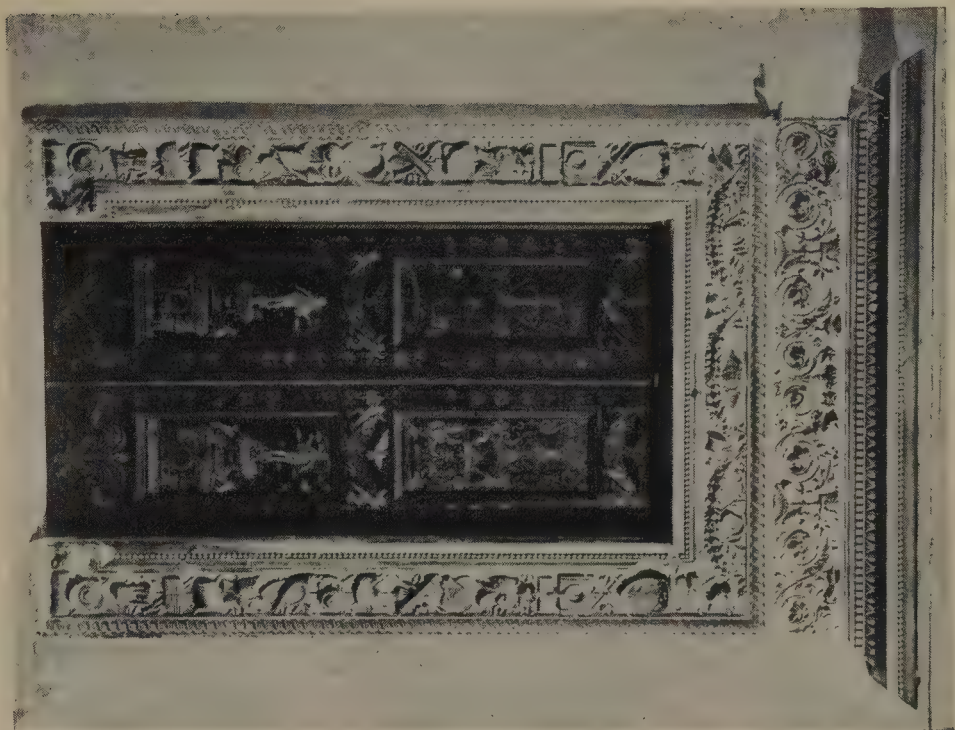


CEILING. Palazzo Schifanoia, Ferrara (1467). (*Alinari photograph.*)



CEILING AND CORNICE. Sala di Eleonora, Palazzo Vecchio, Florence. (Alinari photograph.)





DOORWAY. "Porta della Guerra," Ducal Palace (built 1467-82). Urbino. (*Alinari photograph.*)

Plate 7



DOORWAY IN SACRISTY. Church of the Annunziata, Florence (early sixteenth century). (*Alinari photograph.*)

Plate 8



MANTEL IN DOGE'S BEDROOM. Doge's Palace, Venice. (By A. and T. Lombardi, fifteenth century.) (*Alinari photograph.*) 9a



MANTEL IN THRONE ROOM. Ducal Palace, Urbino (built 1467-82). (*Alinari photograph.*) 9b





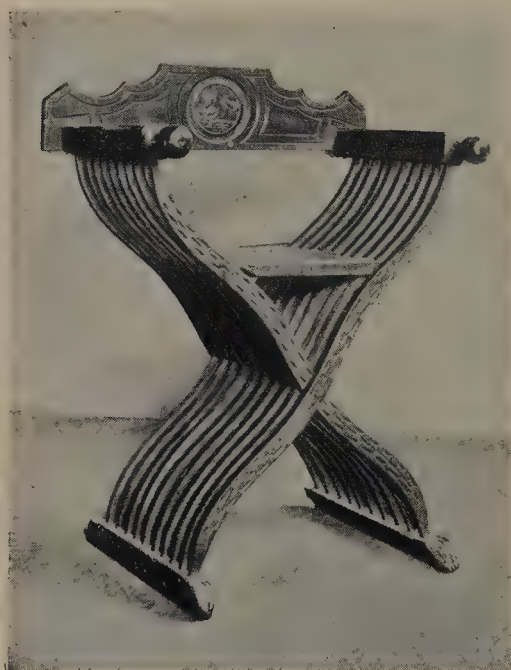
DETAIL OF PLASTER (stone).  
Stairway in Ducal Palace, Ur-  
bino (built 1467-82). (*Alinari*  
*photograph.*)



PANEL OF CHOIR STALL (wood). Church of San  
Pietro, Perugia (1535). (*Alinari photograph.*)



TWO PLASTERS WITH ARA-  
BESQUES. Church of the Mir-  
acles, Venice. (P. and T. Lom-  
bardi, 1481-92.) (*Alinari pho-  
tograph.*)



SAVONAROLA'S CHAIR. (*Museo di San Marco, Florence.*) (Odom.)

11a



SGABELLO. (*Bardini Collection, American Art Association.*)

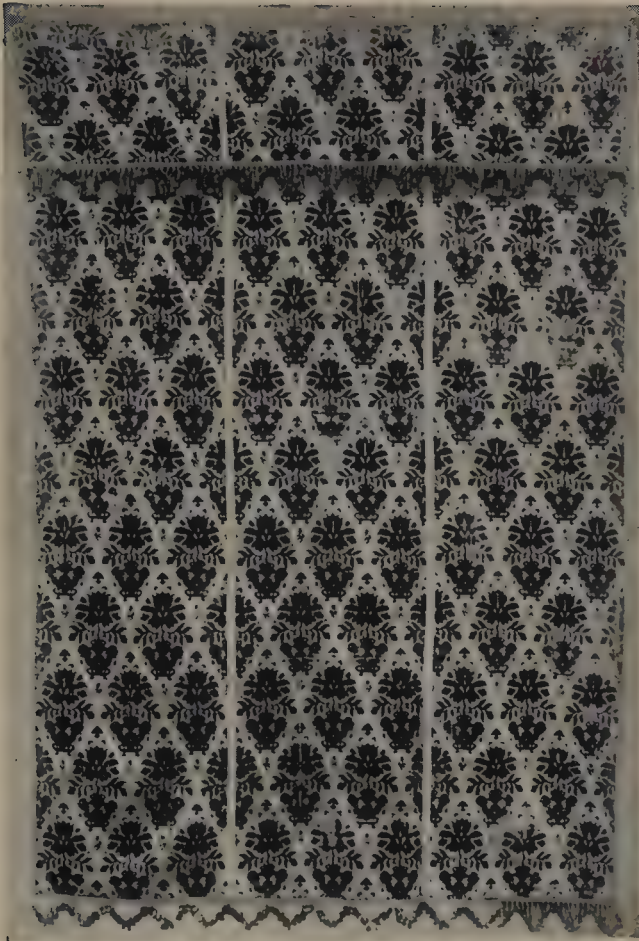
11b



TABLE. (Trestle type, walnut.) Florence (sixteenth century).  
(*Kunstgewerbe Museum, Berlin.*)

11c





PORTIÈRE (crimson and gold cut velvet). Venetian, fifteenth and sixteenth centuries. (*Tolentino Collection*, American Art Association.) 12a



FLORENTINE VELVET. Design of fifteenth century; workmanship of sixteenth century. (*Tolentino Collection*, American Art Association.) 12b



ROOM WITH FOUNTAIN. Palazzo Farnese, Caprarola (1547-59). (Courtesy of J. Hoffman.) (Ricci.)





VESTIBULE OF PALAZZO DEL TE, Mantua (decorated 1527-35). (Courtesy of J. Hoffman.) (Ricci.)



LOGGIA. Palazzo Cataldi, Genoa (1560). (Ricci.)



CILING. Loggia on Second Floor (carved wood).  
Palazzo Massimo, Rome (1525). (Courtesy of J.

Hoffman.) (Ricci.)

16a (see pp. 39, 41, 42)



Vault (decorated with "Grotesques"). Sala  
Ducale, Vatican, Rome (1555-59). (Frie

Italiana.)

16b (see pp. 40, 41)





LOGGIA. Villa of Pope Julius, Rome (1550-52). (Strack.)





Loggia. Villa Madama, Rome (1525). (Ricci.)



Cassone (carved and gilded) — Florentine — (Bardini Collection — American Art Association.)



END OF TABLE (walnut). Florence. Middle of sixteenth century. (*Kunstgewerbe Museum, Berlin.*) (Lessing.)

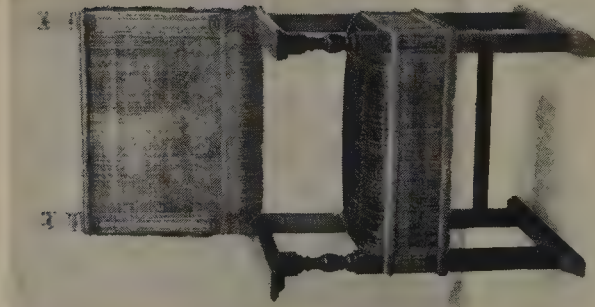
20a



PEDESTAL TABLE. (*Bardini Collection.*) American Art Association.)

20b





ARMCHAIR (crimson velvet  
and fringe, gilt finials). Mid-  
dle of sixteenth century.  
(*Boston Museum of Fine Arts.*)  
21a



WALNUT CABINET. (Middle of sixteenth  
century.) (*Kunstgewerbe Museum, Ber-  
lin.*) (Lessing.)  
21b

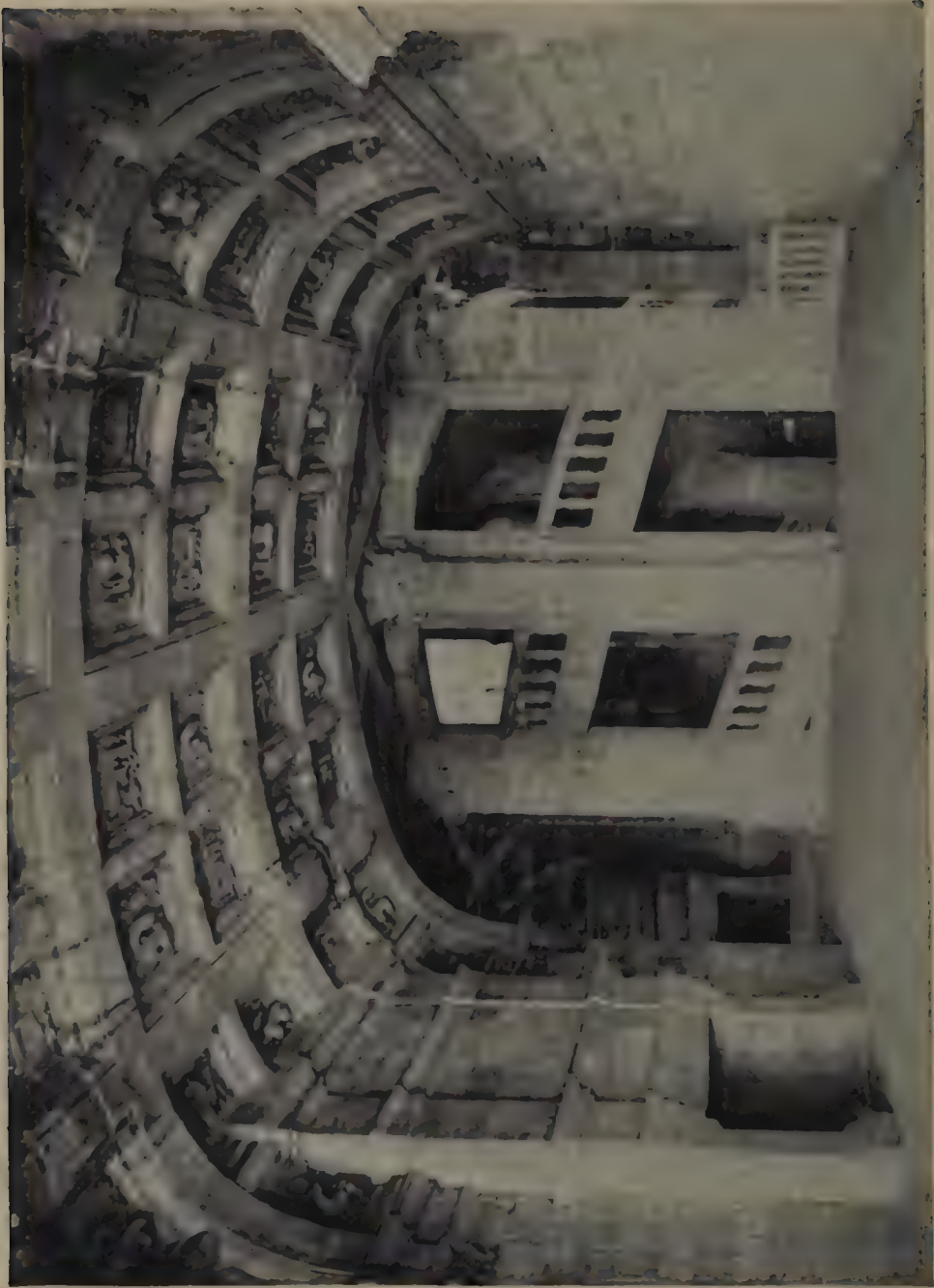


WALNUT ARMCHAIR (carved  
and inlaid). (*Kunstgewerbe  
Museum, Berlin.*) (Lessing.)  
21c





CHAMBER OF CATHERINE DE' MEDICI. Wing of Francis I, Château of Blois (1515-19). (N. D. photograph.)



STAIR AND HALL. Château of Chambord (1526-44). (N. D. photograph.)



STONE CEILING. Chapel, Hôtel Lallenant, Bourges (first half of sixteenth century). (C. Martin.)





CHIMNEY PIECE. Château of Chemazé. (N. D. photograph.)





GRISWOLD PLACE, Style of Francis I. (*Historical Museum, Orleans.*) (C. Martin.)



DETAIL. Gallery of Francis I, Fontainebleau. (Eggiman.)  
6b (see pp. 55, 60)



GALLERY OF FRANCIS I. Fontainebleau (1531-41). (Eggiman.)  
6a (see pp. 52, 58, 60)





STAIRWAY OF FRANCIS I. Château de Blois (1515-19). (*N. D. photograph.*)



STATE BEDROOM. The Louvre (1558). (*Le Palais du Louvre.*)





CEILING. Hall of Henry II, The Louvre (1558). (*Le Palais du Louvre*.)



STAIRWAY OF HENRY II. The Louvre. Sculptures by Jean Goujon  
(1555-62). (*Le Palais du Louvre.*)



BALLROOM. Fontainebleau (1547-59). (Begun by Francis I, finished by Henry II. The mantel originally had bronze figures of satyrs instead of the Doric columns.)





CHIMNEY PIECE. Style of Henry II. (*Musée du Louvre.*)

12a



MANTEL. Style of Henry II. The Louvre. (*Le Palais du Louvre.*)

12b





TABLE. School of Hugues Sambin, Style of Henry II. (*Dijon Museum.*)  
13a

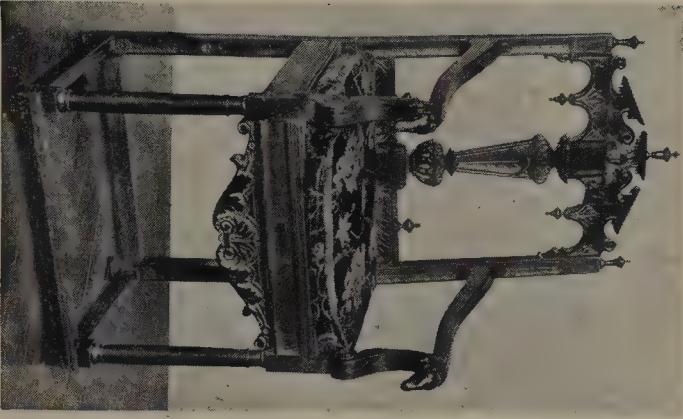


TABLE WITH BALUSTER SUPPORTS. Style of Henry II. (*South Kensington Museum.*)  
13b

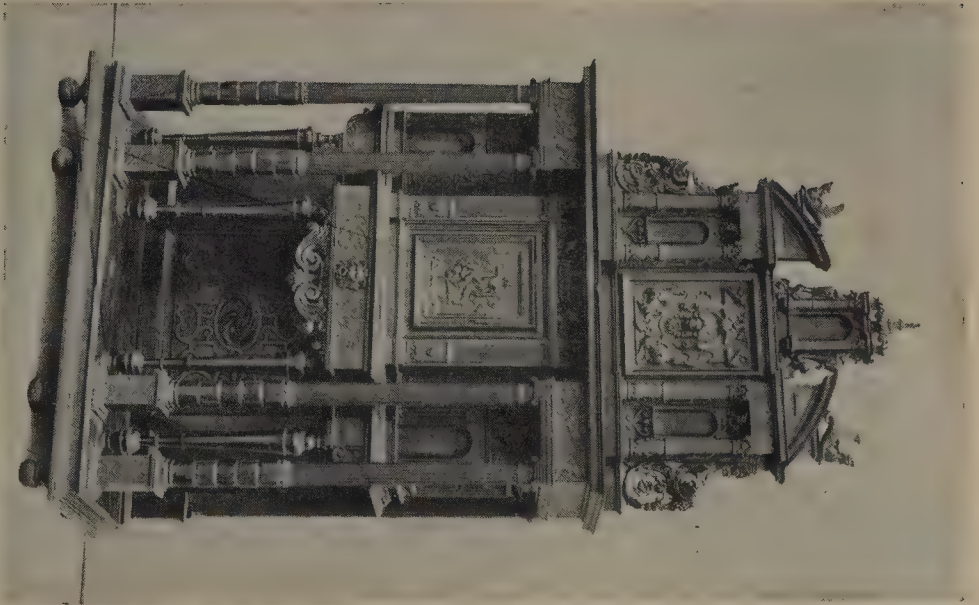


CABINET. Lyons School, Style of Henry II. (Musée des Arts Décoratifs.)  
(Giraudon photograph.)

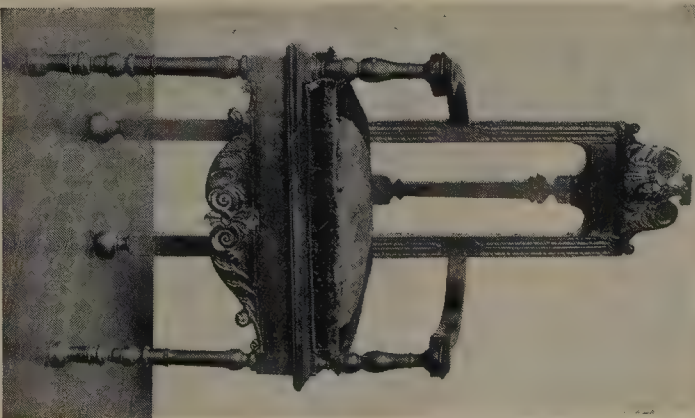




WALNUT ARMCHAIR. Style of  
Henry II. (Lessing.)



CABINET. School of Du Cerceau, Style of  
Henry II. (Courtesy of the Metropolitan Museum of Art.)



"CHIN-CHAN" CHAIR. Style of  
Henry II. (Lessing.)



THE HALL. Bradfield. (*"In English Homes," "Country Life," London.*)





THE HALL. St. Donat's Castle, Wales (after 1450). (*"In English Homes,"*  
*"Country Life,"* London.)



THE HALL. Longleat (1567-80). (*"In English Homes," "Country Life,"* London.

THE LONG GALLERY. Haddon Hall (1567-84). ("In English Homes," "Country Life," London.)







WAINSCOTED ROOM. Bromley-by-Bow Palace (c. 1636). ("In English Homes," "Country Life," London.)





THE LONG GALLERY. Chastleton House (1600-14). ("In English Homes," "Country Life," London.)



THE HALL. Levens Hall (c. 1610). (*"In English Homes," "Country Life," London.*)





"DRAWING" TABLE (oak, carved and inlaid). *Victoria and Albert Museum*  
(late sixteenth century). Elizabethan type. (Robinson.)  
8a (see pp. 79, 80)

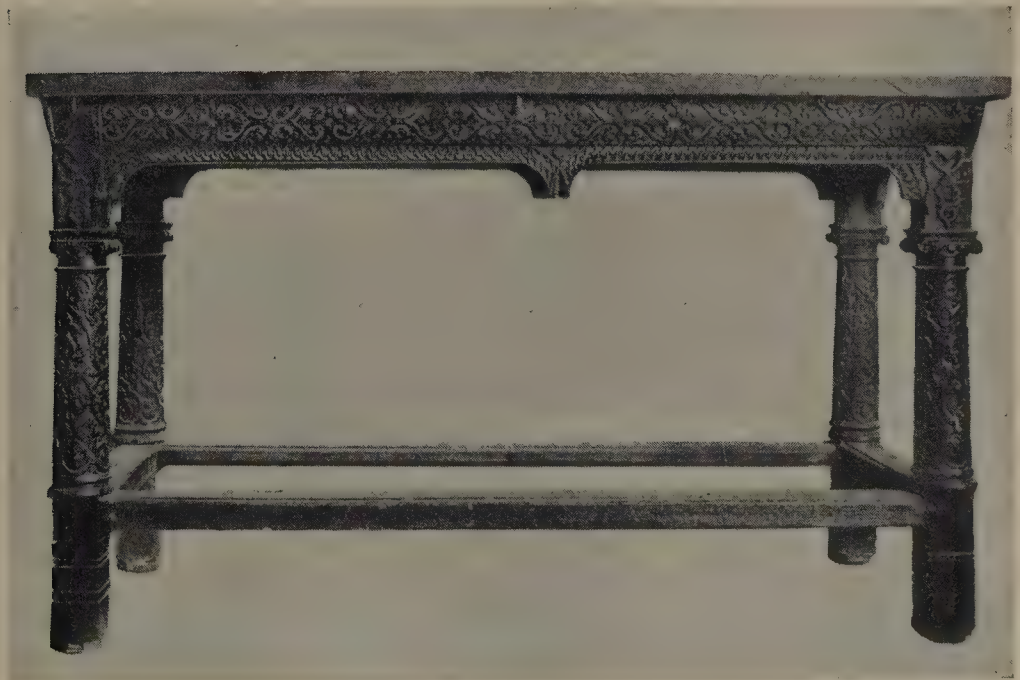


TABLE (oak, carved in silhouette work). *St. Michael's Church, St. Alban's*  
(first half of seventeenth century). Jacobean type. (Robinson.)  
8b (see p. 85)

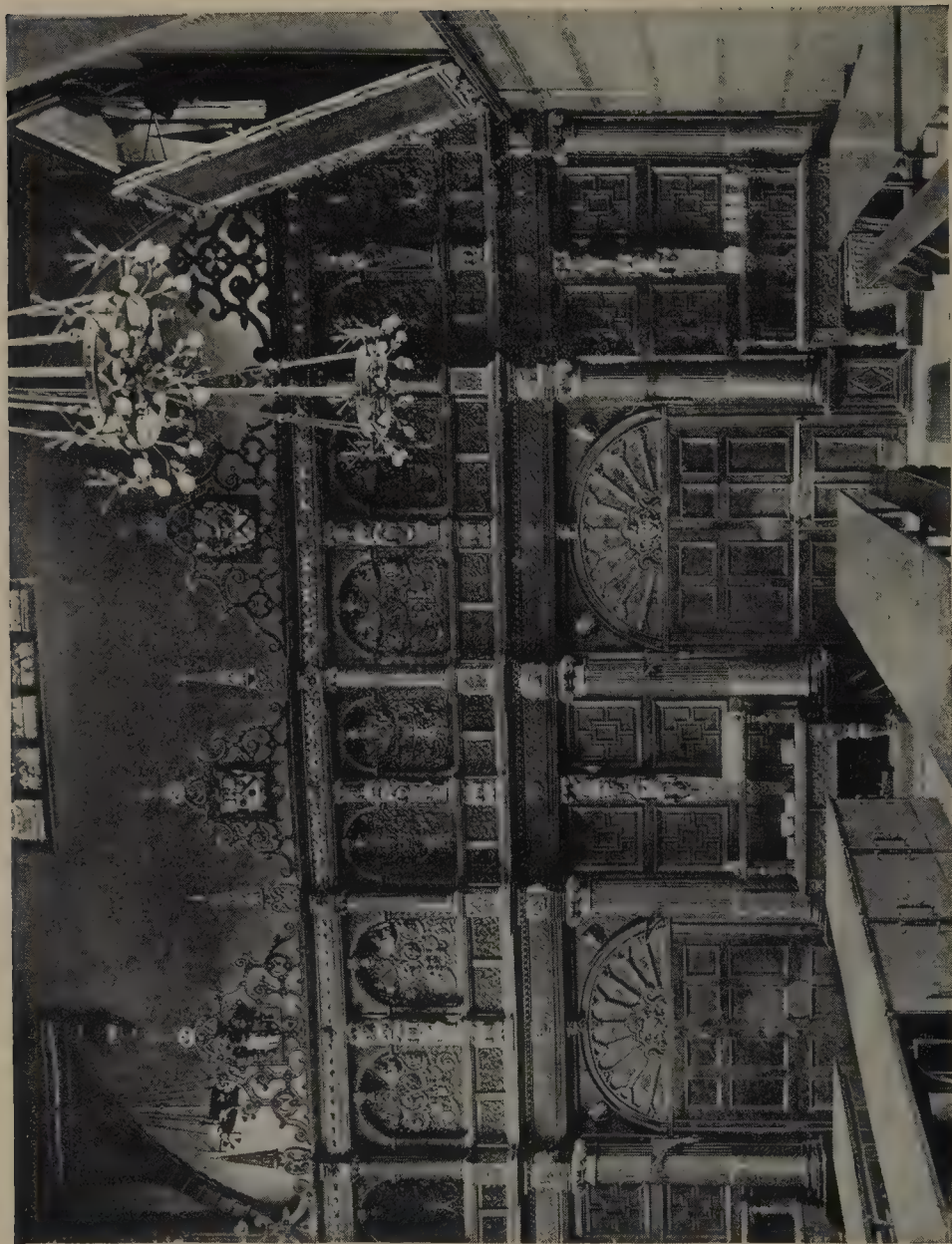


THE OLD HALL. Ighiteam Mote (c. 1520). ("In English Homes," "Country Life," London.)





WEST SCREEN OF THE MARBLE HALL. Hatfield House (c. 1612). Jacobean style. (*"In English Homes," "Country Life," London.*)



THE HALL SCREEN. Trinity College, Cambridge (c. 1605). Jacobean style.  
(*"In English Homes," "Country Life," London.*)





STAIRCASE. Aston House (1618-35). Jacobean style. (*"In English Homes,"*  
*"Country Life,"* London.)



THE UPPER STAIRWAY. Temple Newsham (1600-25). Jacobean style.  
(*"In English Homes," "Country Life," London.*)





CHEST (inlaid panels, modeled carving, incised work on uprights). (About 1600.)  
Elizabethan type. (Robinson.)

14a



CHEST (flat carving and S curves in upper frieze, notched work on uprights).  
*Victoria and Albert Museum* (early seventeenth century.) Jacobean type.  
(Robinson.)

14b



CHAIR. Lancashire (seventeenth century). *Victoria and Albert Museum.*  
15a



CHAIR. Lancashire (seventeenth century). Jacobean.  
(Robinson.) 15b



COURT CUPBOARD. Jacobean type. (Robinson.) 15c



SALA REGIA. Vatican Palace, Rome (1573). (*Alinari photograph.*)





SALONE. Palazzo Marino, Milan (begun 1568). (Haupt.)





GALLERY OF THE CARRACCI. Palazzo Farnese, Rome (1605). (Ricci.)



BEDROOM OF POPE PAUL III. Castle of S. Angelo, Rome. (*Photograph by Anderson.*)





Vault. Salon of Jove, Pitti Palace, Florence (1620-69). (*Arte Italiana*.)



SALON. Palazzo Terzi, Bergamo. (1640). (Ricci.)





STAIRCASE. Palazzo dell'Università, Genoa (1628). (Ricci.)



STAIRCASE. Palazzo Madama, Turin (1718). (Ricci.)

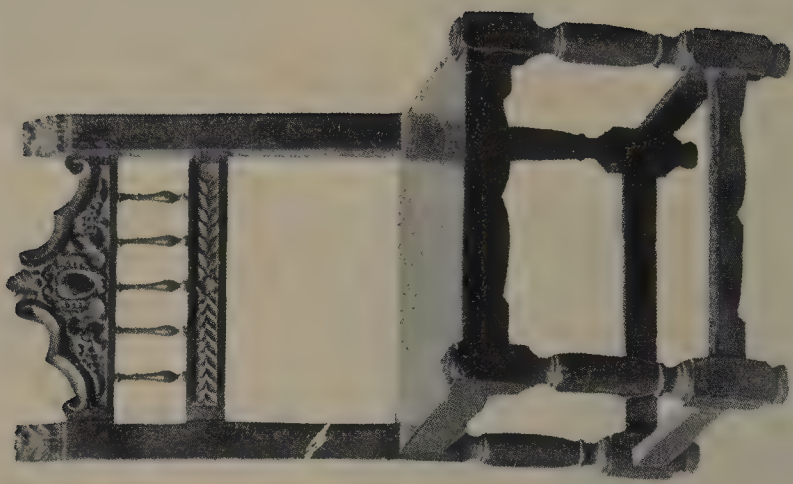




ARMCHAIR. Venetian. Style of the Baroque.  
(*Bardini Collection. American Art Association.*)



ARMCHAIR. Venetian. Style of the Baroque.  
(*Bardini Collection. American Art Association.*)



SIDE CHAIR. Florentine (late sixteenth century).  
(*Bardini Collection*. American Art Association.)

10b



SIDE CHAIR. Venetian. Style of the Baroque  
(seventeenth century). (*Bardini Collection*.  
American Art Association.)

10a





THE HALL OF MIRRORS. Versailles.

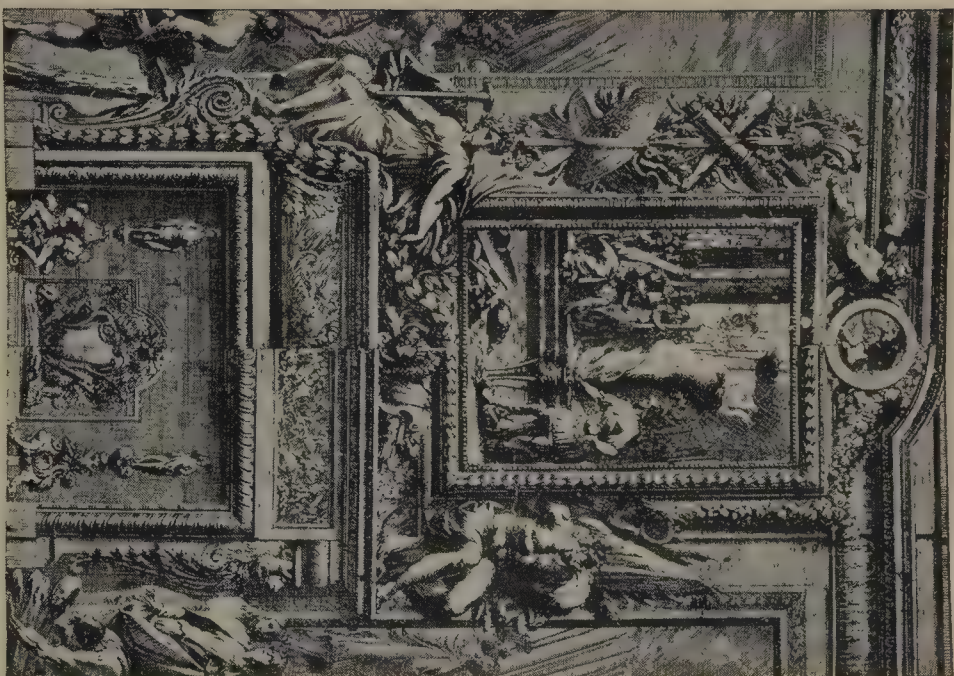


STAIR HALL. Hôtel Salé, Paris. Style of Louis XIV. (Planat.)





DESIGN FOR PANEL.  
Daniel Marot. Style of  
Louis XIV. (Strange.)



DESIGN FOR MANTELS. Jean Le Pautre. Style of  
Louis XIV. (Strange.)



DESIGN FOR PANEL.  
Jean Bérain. Style of  
Louis XIV. (Strange.)



VESTIBULE. Château de Maisons. Style of Louis XIV. (Planat.)





SMALL DRAWING-ROOM. Château de Balleroy. Style of Louis XIV.  
(*Les Belles Demeures de France.*)



LARGE DRAWING-ROOM. Chateau de Balleroy. Style of Louis XIV. (*Les Belles Demeures de France.*)





SALON DE LA PAIX. Versailles. Style of Louis XIV. (*Giraudon photograph.*)



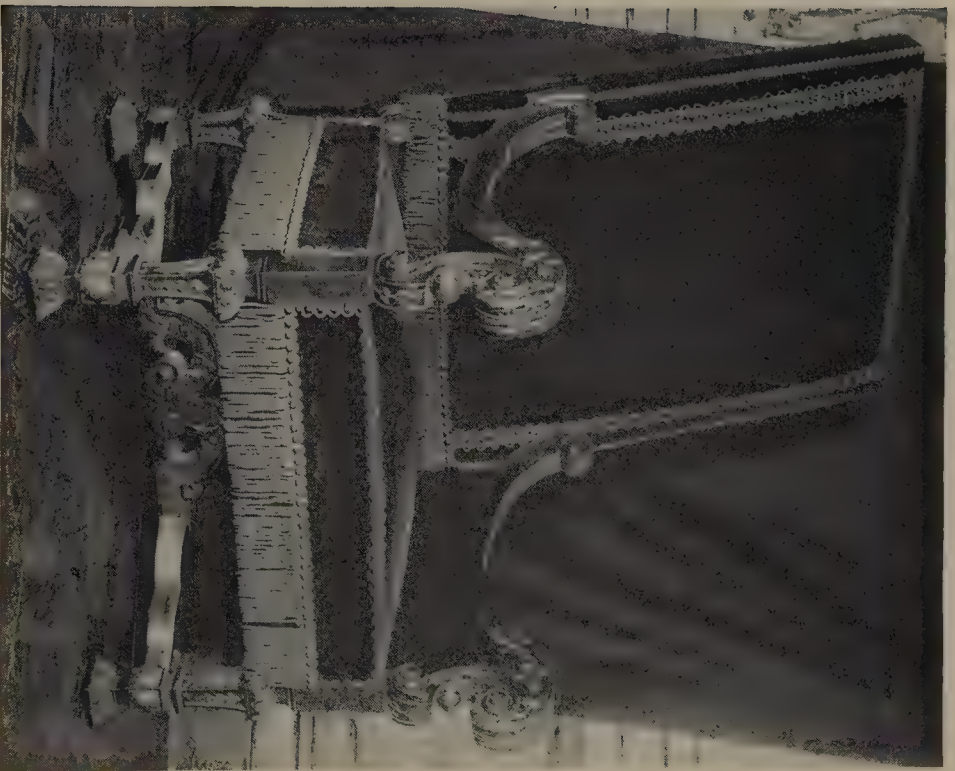
DOOR IN SALON DE VENUS. Versailles. Style of Louis XIV.  
(Giraudon photograph.)





SIDE CHAIR. Musée des Arts Décoratifs. Style  
of Louis XIV. (*Giraudon photograph.*)

9a



ARMCHAIR. Versailles. Style of Louis XIV. (*Giraudon  
photograph.*)

9b



ARMOIRE. The Louvre. Style of Boulle. (*Giraudon photograph.*)

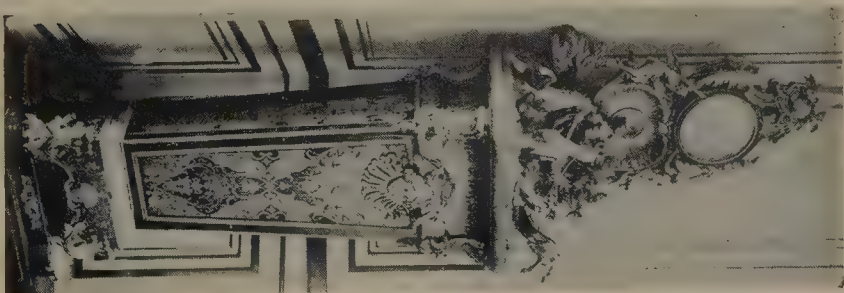




CANDELABRUM. Musée  
des Arts Décoratifs.  
Style of Louis XIV.  
(*N. D. photograph.*)



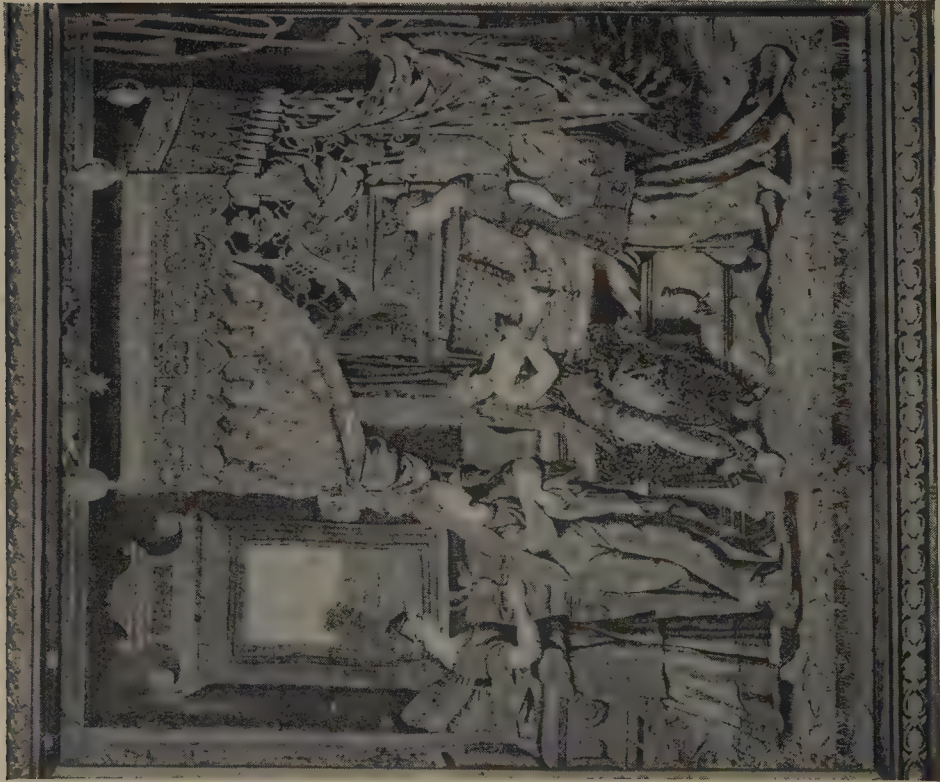
BED. Musée des Arts Décoratifs. Style of Louis  
XIV. (Pfnor, Eggiman.)



PEDESTAL AND CLOCK.  
Fontainebleau. Style  
of Louis XIV. (Pfnor,  
Eggiman.)



TAPESTRY. Flemish. Fontainebleau. Style of Henry II.  
(Pfnor, Eggiman.)  
12a

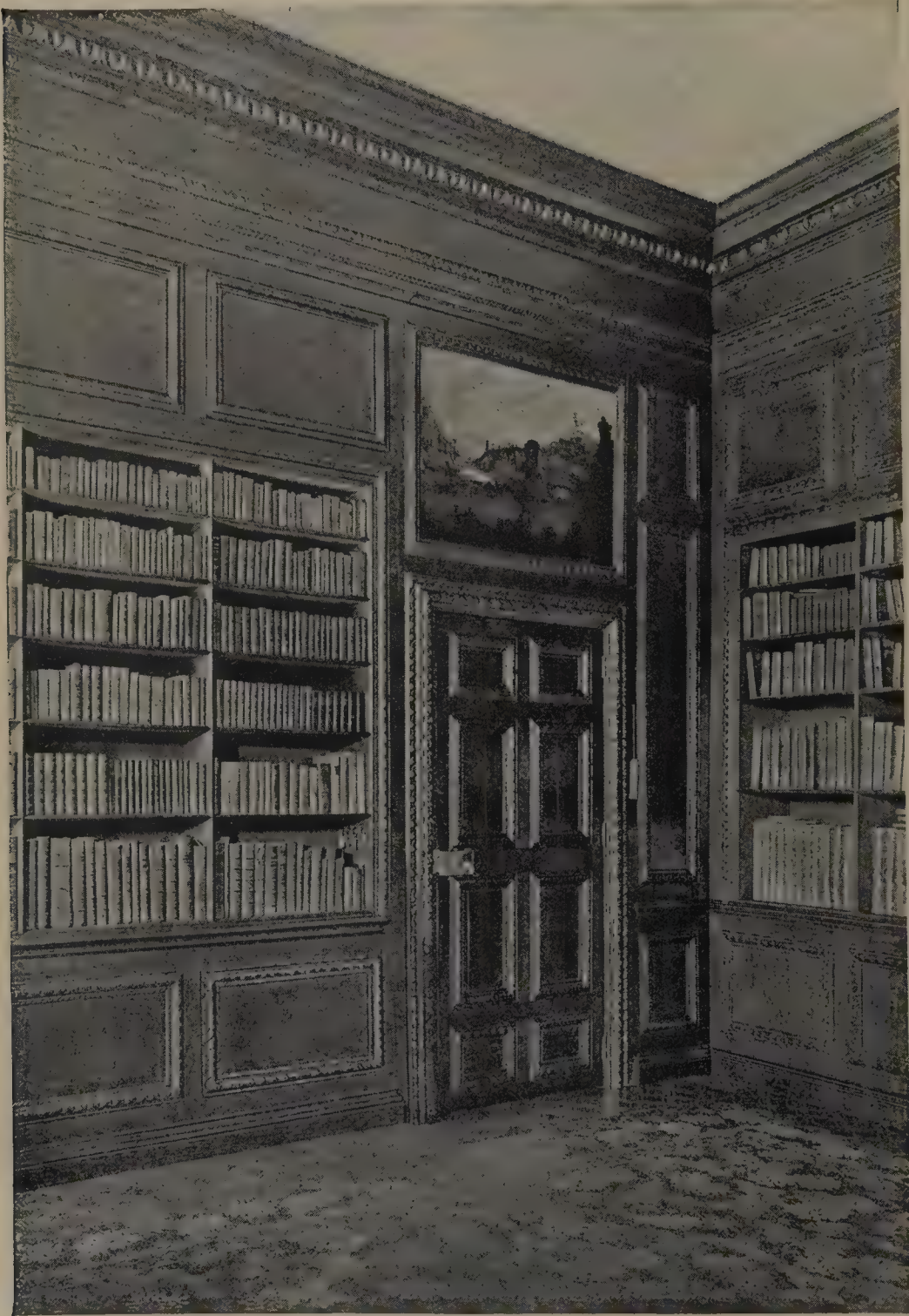


TAPESTRY. Gobelin. Fontainebleau. Style  
of Louis XIV. (Pfnor, Eggiman.)  
12b



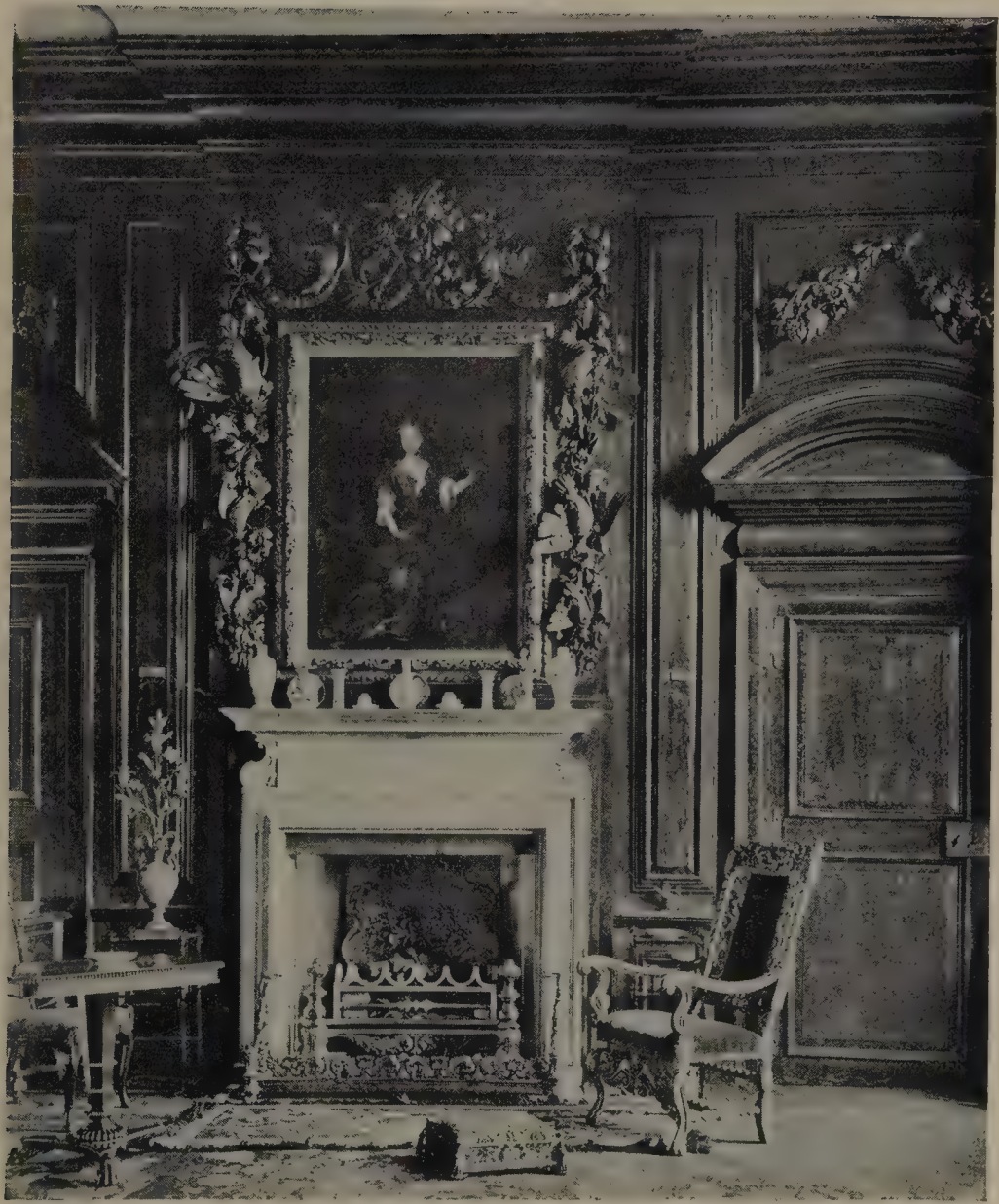


THE DINING ROOM. Holme Lacy (1694). (From Stratton. Courtesy B. T. Batsford, Ltd.)



THE LIBRARY. Denham Place (about 1700). (From Lenygon. Courtesy  
B. T. Batsford, Ltd.)





DINING ROOM. Belton House. Carving by Grinling Gibbons (about 1690).  
(From Stratton. Courtesy of B. T. Batsford, Ltd.)





ROOM AT DRAYTON HOUSE. Walls hung with tapestries of sixteenth century (about 1690). (From Lenygon. Courtesy B. T. Batsford, Ltd.)



CEILING OF THE GREAT HALL. Belton House (about 1689). (*"In English Homes,"*  
*"Country Life," London.*)



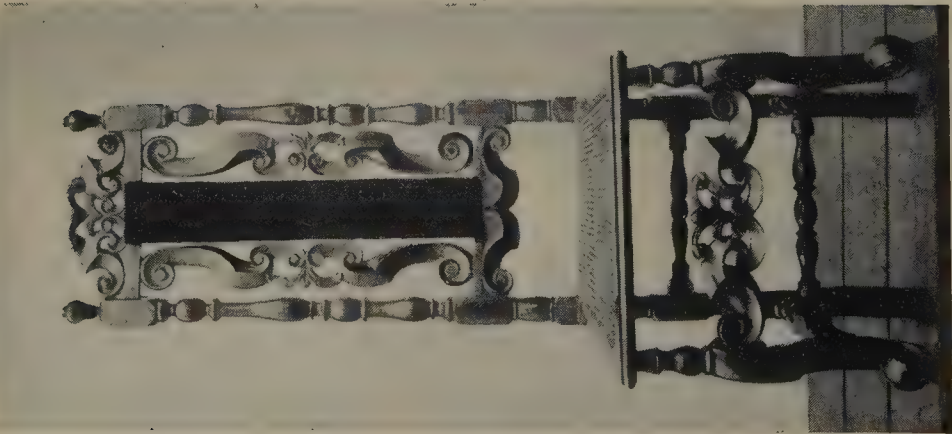


THE STAIRWAY. Dunster Castle (about 1680). (*"In English Homes,"*  
*"Country Life,"* London.)





THE STAIRCASE. Dyrham Park (about 1698). (From Stratton. Courtesy  
B. T. Batsford, Ltd.)



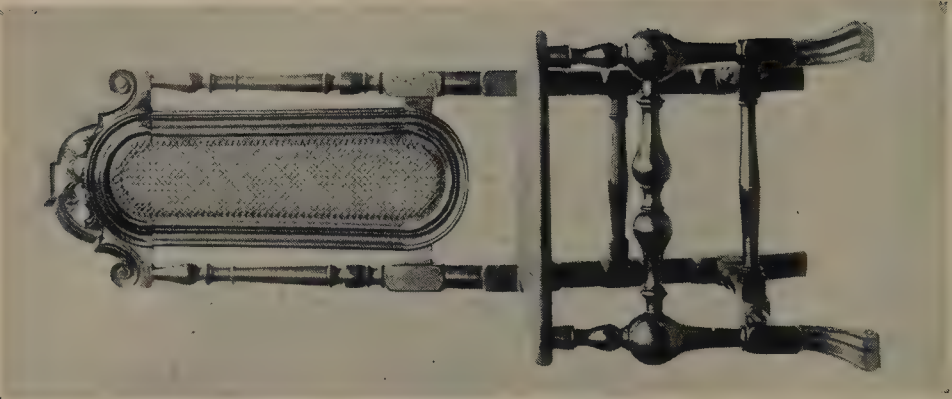
SIDE CHAIR (last quarter of seven-  
teenth century.) (*Victoria and  
Albert Museum.* Courtesy Bos-  
ton Museum of Fine Arts.)

8a



"GRANDFATHER" CHAIR (walnut, covered with William  
and Mary needlework; cabriole front legs) (1700).  
Style of Queen Anne. (Macquoid.)

8b



WALNUT SIDE CHAIR. Style of  
William and Mary. (*Victoria  
and Albert Museum.* Courtesy  
of Irving and Casson.)

8b





WALNUT CUPBOARD (with marquetry on ebony panels)  
(1690). Style of William and Mary. (Macquoid.)



CHEST OF DRAWERS ("tall-boys" or "high-boy"), walnut veneer with inlay. Style of  
Queen Anne. (Macquoid.)





STATE BEDROOM OF MADAME DE POMPADOUR. Chateau de Champs (1748). Style of Louis XV.  
(Massin.)



SALON OVALE (detail of wall and cornice). Hôtel de Soubise, Paris.  
(Boffrand, about 1755.) (Rümmler.) The design of the ceiling may be  
seen partially reflected in the mirror.





CABINET DE LA PENDULE. Apartments of Louis XV, Versailles. (Verbeek, 1753.) (Rümeler.)





DRAWING-ROOM. Hôtel of the Governor of Guiana (known as the Archbishop's Palace), Bordeaux. (Rümpler.)



WALL AND BASE PANELS (in white and gold). Hôtel de Soubise, Paris. Style of Louis XV.  
(Boffrand, about 1735.) (Rümler.)





GILT SOFA AND CHAIR (upholstered in Beauvais tapestry). Fontainebleau. Style of Louis XV.  
(*Photograph by Giraudon.* Courtesy of Boston Museum of Fine Arts.)





COMMODE (gilt on rosewood). Charles Cressent (first quarter of eighteenth century). Style of the Regency. (*Louvre Museum.*) (Demotte.) 7a



WRITING TABLE IN MARQUETRY. Style of Louis XV. (C. P. Huntington Collection.) 7b



THE STONE HALL. Houghton Hall (1722-35). (From Stratton. Courtesy of B. T. Batsford, Ltd.)





THE WHITE DRAWING-ROOM. Ditchley (built by Smith of Warwick about 1722, designed by James Gibbs). (From Stratton. Courtesy of B. T. Batsford, Ltd.)





THE LOW DRAWING-ROOM. Wentworth Woodhouse. (By H. Plimer, about 1740.) (From Stratton.  
Courtesy of B. T. Batsford, Ltd.)



THE STAIRCASE. Widcombe Manor (about 1727). (From Stratton. Courtesy of B. T. Batsford, Ltd.)



THE SCULPTURE GALLERY. Chiswick House (built for Richard Boyle, Earl of Burlington, by William Kent, about 1736). (From Stratton. Courtesy of B. T. Batsford, Ltd.)





RECEPTION ROOM AND LIBRARY. Kenwood. (Robert Adam, 1767.) (From Bolton. Courtesy of "*Country Life*", London.)



THE DINING ROOM. 20 Portman Square, London (1775-77). (From Stratton. Courtesy B. T. Batsford, Ltd.)





STONE STAIRCASE. Sheen House, Surrey (end of century). (From Stratton.  
Courtesy of B. T. Batsford, Ltd.)





CEILING. BACK DRAWING-ROOM, Lansdowne House. (R. Adam, 1776.)  
(From Swarbrick. Courtesy of B. T. Batsford, Ltd.)



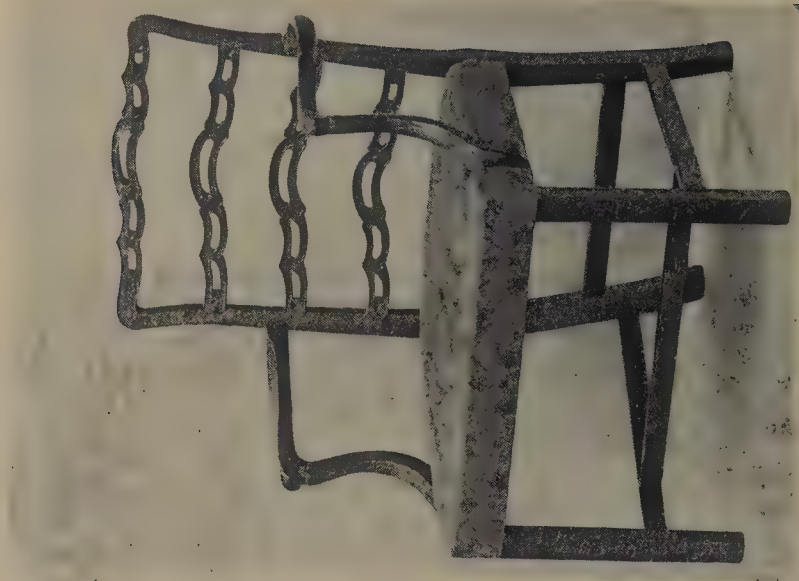
GEORGIAN SIDE CHAIR. "Hogarth" Type. (*Victoria and Albert Museum.* Courtesy of Irving and Casson.)

10a



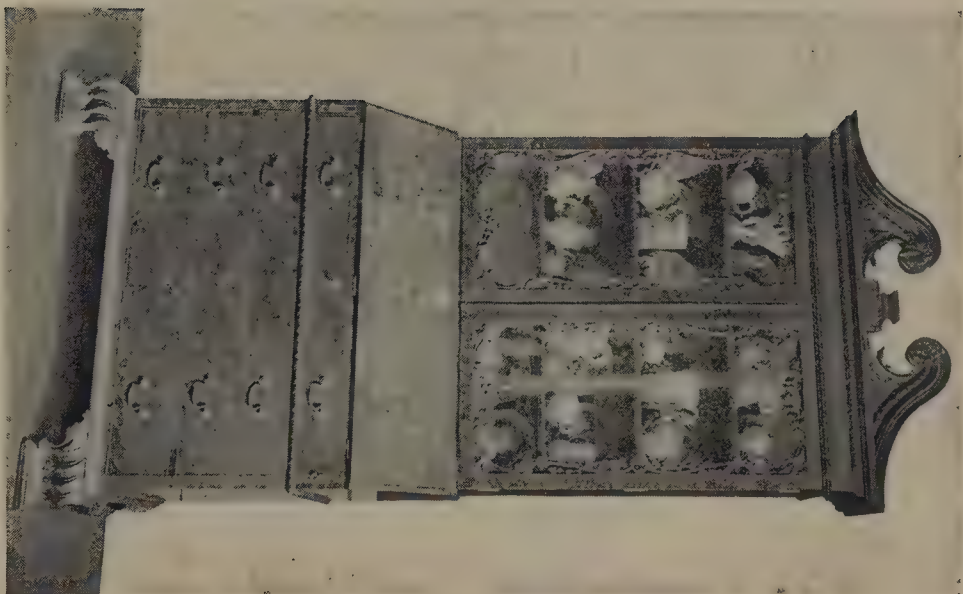
CHIPPENDALE CHAIR. (*Victoria and Albert Museum.* Courtesy of Irving and Casson.)

10b



A "BAR-BACK" ARMCHAIR. Chippendale period. (Courtesy of Boston Museum of Fine Arts.)

10c



SECRETARY BOOKCASE. Chippendale period.  
(*Pendleton Collection.* Courtesy of Rhode  
Island School of Design.)

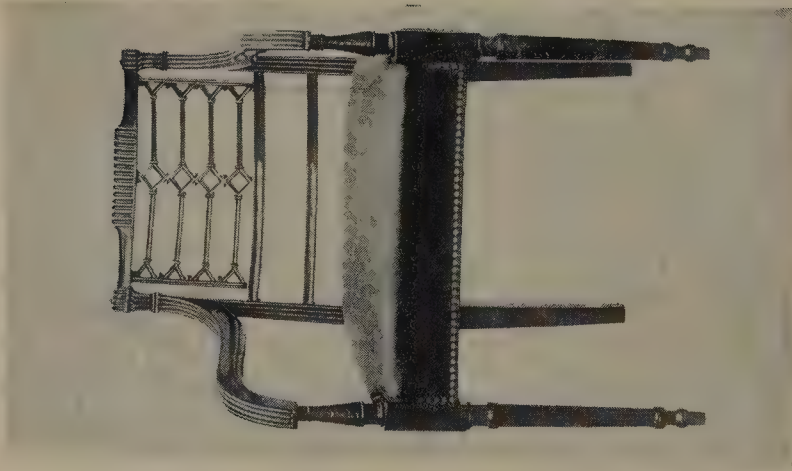


SECRETARY BOOKCASE. Sheraton.  
(*Macquoid.*)

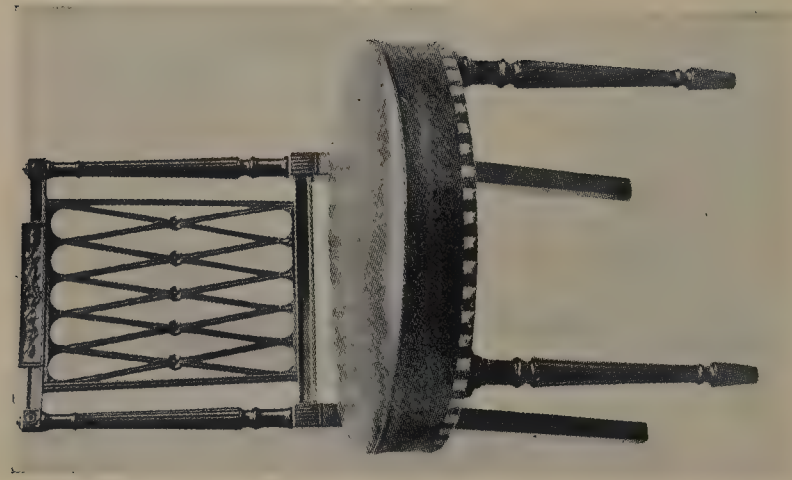




HEPPLEWHITE SHIELD-BACK CHAIR  
(carved back, inlaid legs, spade  
feet). (*Victoria and Albert Museum.*  
Courtesy of Irving and Casson.)  
12a



ADAM ARMCHAIR (about 1780).  
(*Victoria and Albert Museum.* Cour-  
tesy of Irving and Casson.)  
12b



MAHOGANY SIDE CHAIR (end of  
century). Style of Sheraton. (Mac-  
quoid.)  
12c



INLAID MAHOGANY SIDEBOARD (1775-1800). Hepplewhite style. (*Pendleton Collection*. Courtesy of Rhode Island School of Design.) 13a



COMMUNE (satinwood with inlay and ivory figures) (1772). Designed by Adam and made by Chippendale. (Macquoid.) 13b



PARTIOR. Hannah Robinson House, Saunderstown, Rhode Island (built 1703-40). (*Photograph by F. Cousins.*)





MANTEL IN KENSEY JOHNS HOUSE, Newcastle, Delaware (built 1790). (*Photograph by F. Cousins.*)



BEDROOM. J. C. Rogers' House, Peabody, Mass. (carved by Samuel McIntire, 1800). (*Photograph by F. Cousins.*)



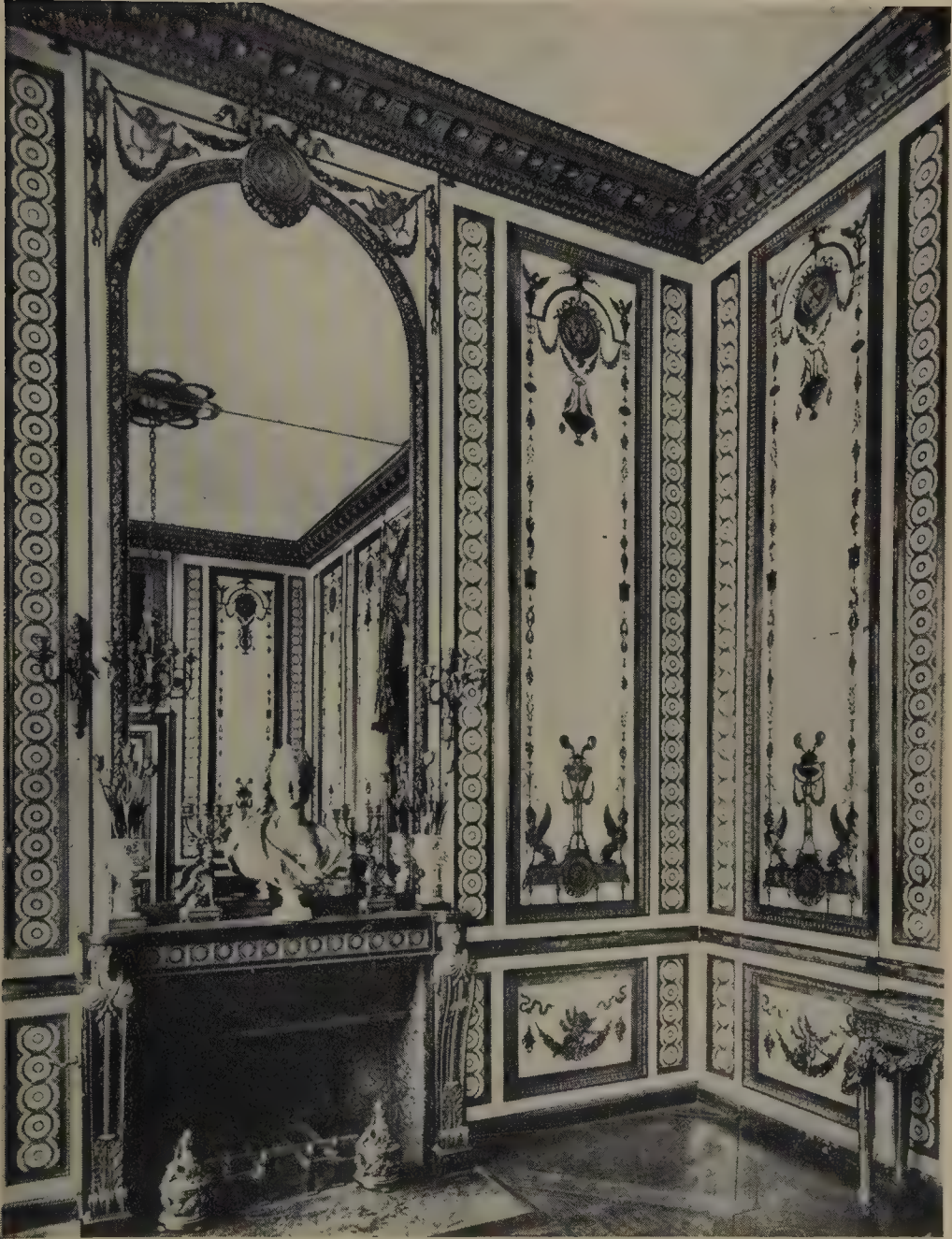


MUSEUM HALL. The Mint, Paris, style of Louis XVI. (By Antoine, 1771-75.) (Planat.)





BOUDOIR OF MARIE ANTOINETTE. Fontainebleau. Style of Louis XVI.  
(Fontainebleau, Eggiman.)



DRAWING-ROOM OF MARIE ANTOINETTE. Versailles (1783). (Planat.)





BEDROOM. Hôtel de Roure, Avignon. Style of Louis XVI. (*L'Architecture et  
Décoration Française.*)





SALON. Petit Trianon, Versailles. (By Gabriel, 1765-68.) (Eggiman.)



SMALL DRAWING-ROOM. Grand Trianon, Versailles. Empire style. Also  
Detail of Mantel. (de Nolhac.)





COMMODOE (mahogany and gilt, with marble top). Style of Louis XVI.  
(*Le Louvre depuis 1914.*) 7a



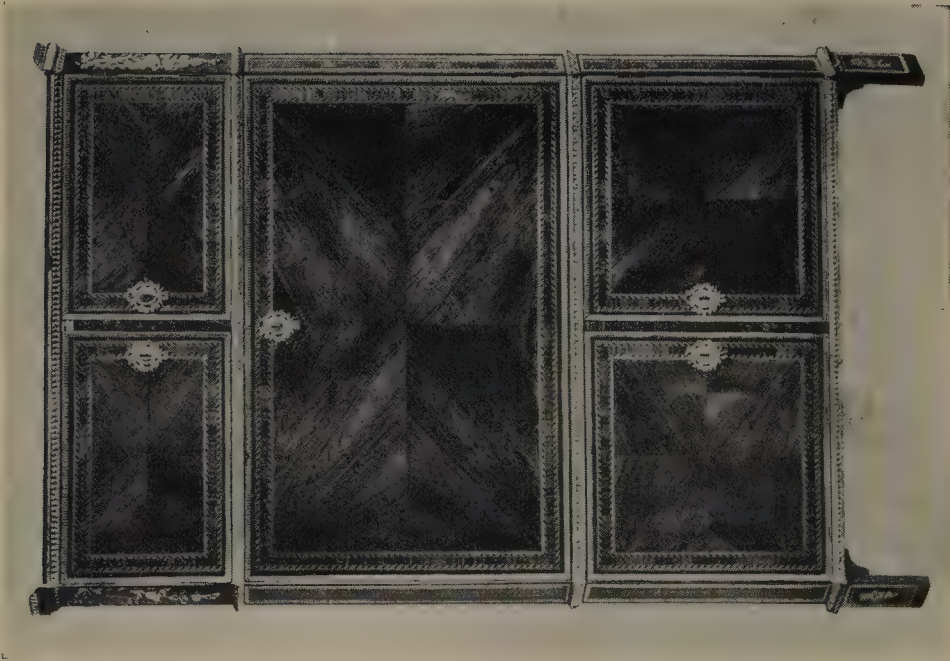
CONSOLE TABLE (in ebonized wood and gilt). Style of the Empire.  
Apartments of Napoleon I, Fontainebleau. (*Fontainebleau. Eggiman.*) 7b





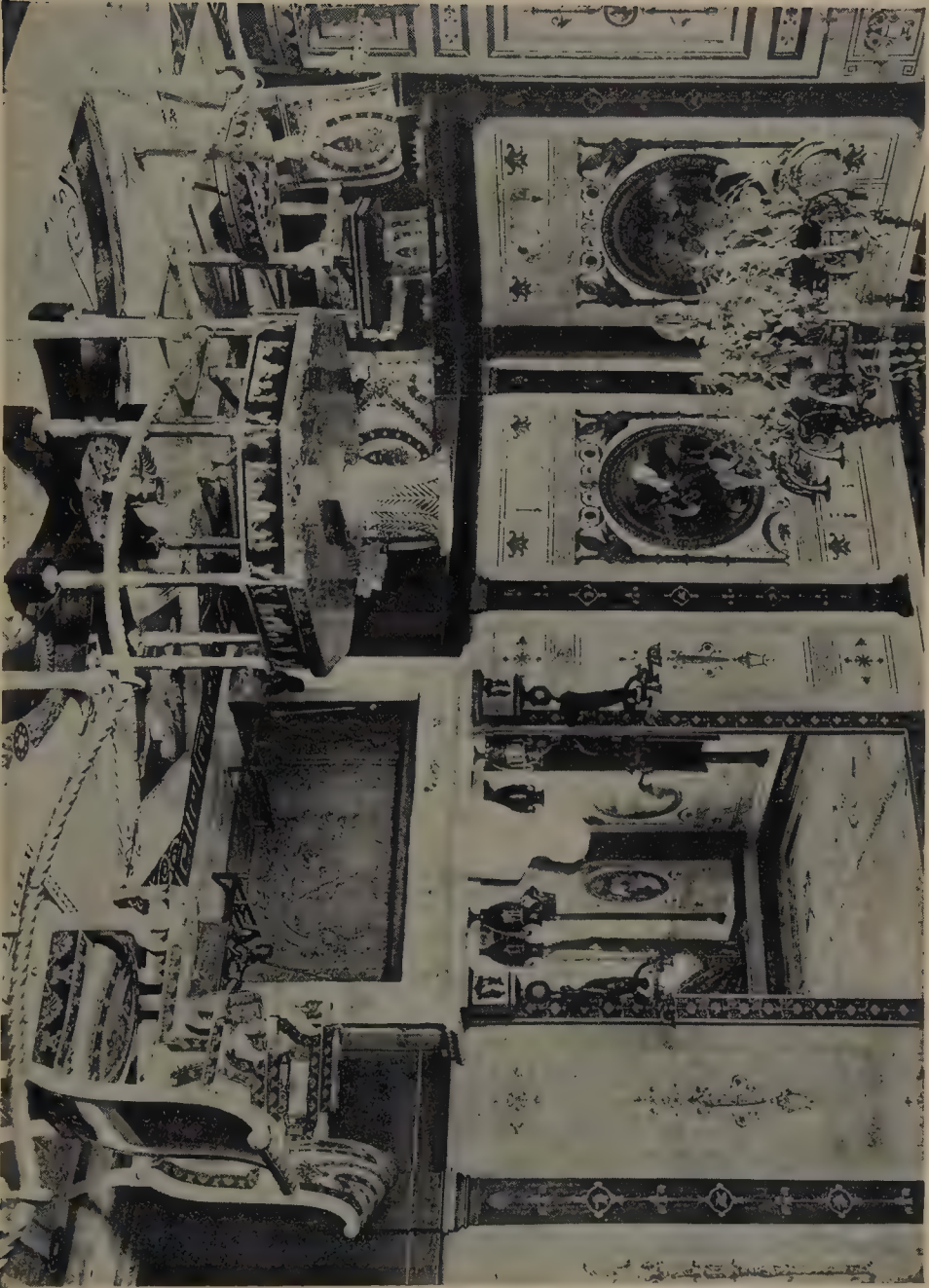
CABINET (rosewood with inlay and gilt). Style  
of Louis XVI. By Riesener. (Ricci.)

10b



SECRETARY WITH DROP FRONT. Style of Louis  
XVI. (Ricci.)

10a



MAIN DRAWING-ROOM. Chateau of Malmaison. Empire style. (Fouillard.)













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